

THE ATHENÆUM

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No. 3718.

SATURDAY, JANUARY 28, 1899.

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BRITISH ARCHÆOLOGICAL ASSOCIATION.—The FIFTH MEETING of the SESSION will be held on WEDNESDAY NEXT, February 1, at 32, SACKVILLE STREET, PICCADILLY. W. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Paper read:—
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Mr. Mathews is, of course, not the first in his field. M. Durier in France and Mr. Edward Whymper (in his recent 'Guide to Chamonix') in this country have dealt with the same subject, though from somewhat different, and, in some respects, wider, points of view. Mr. Mathews makes it his business to tell us how the mountain was conquered, and how its early conquerors fared. What further objects they accomplished, or tried to accomplish, by their climbs it hardly enters into his plan to

tell us. He has not followed M. Durier in classing ascents as scientific, artistic, or photographic. He does not invite us to regard climbing as a means to any other end than the enjoyment of nature. He has not, it is true, failed to provide his readers with the geological chapter by Prof. Bonney, inevitable apparently in modern Alpine works. But despite this formal tribute to science, a bias against scientific mountaineering might easily be inferred from certain remarks the author lets drop by the way. And when he gets to the top of Mont Blanc his feelings get the better of his prudence, and he sets out, in language that will be thought profane in Paris, his opinion of the ugly sentry-box which a French *savant* fixed there some years ago in the hope of obtaining valuable records. According to the latest reports nature, responding to the prayers of all good climbers, is in her quiet way removing the obstruction, which may be expected to arrive some half a century hence in the valley "per the Glacier des Bossons."

In his anxiety to find space for what our neighbours would call the "touristical" record of Mont Blanc, Mr. Mathews has allowed himself but few of the tempting digressions from his main subject which were open to him. He is seldom attracted into the by-paths of biography, though he has undoubtedly done much to vindicate one of Mont Blanc's two earliest climbers. He closes his pages to the story of the lesser peaks of the chain, and also to the records of the Priory of Chamonix at its base. For these the student need not, as Mr. Mathews may lead him to infer, turn to any second-hand source. The documents relating to the priory from A.D. 1091 onwards have been printed in two stout volumes at Chambéry. From these we learn that the road from Sallanches was repaired and widened in early times, not for tourists as is here suggested, but for the prior's wine-carts. We cannot but regret that Mr. Mathews has not found room for any notes on the literary associations of Mont Blanc; and surely he should have mentioned that precursor of the sentimental tourist, Dupays, who as early as A.D. 1669 had noted the glaciers of the valley, and wrote to the mistress of his affections that he was in a region where nature had created her parallel in five mountains of ice—clear, cold, and brilliant as herself.

Mr. Mathews's matter is arranged as follows. He furnishes a full account of the earlier ascents, succeeded by a summary of those that followed up to 1852; he then describes the new ways found from various directions to the summit, with the fatalities that have befallen mountaineers, and concludes with reflections on such cognate matters as the effects of altitude, the rules of Chamonix guides, or the catastrophe of St. Gervais.

The most human and generally interesting portion of the book is that which deals with the relations of the men chiefly concerned in the conquest of Mont Blanc. These were four in number: Dr. Paccard, born of a yeoman family and practising as the Chamonix doctor, a man of considerable powers of observation, trusted as a scientific observer, and recognized as an agile mountaineer by Saussure; Jacques Balmat, a

peasant of great bodily strength and daring; Saussure, a fair rock-climber, but no iceman in the modern sense, an ardent lover of nature, and, what was rare in men of this stamp in the last century, an enduring and persevering explorer, a student of philosophical intellect and the widest scientific curiosity, a most careful observer and cautious reasoner; and, finally, the fussy and plebeian Bourrit, who forms the greatest possible contrast to the calm figure of the Genevese aristocrat. Much may be forgiven him for his love of the mountains, but he loved himself more; he was vain, jealous, mischievous, a most incompetent climber, and an absolute bore. By Saussure, who used him to illustrate his great work, he was alternately humoured and snubbed. Bourrit had to bear being left behind by his patron, but he vented his vexation at his repeated failures on Mont Blanc on every one else who came in his path. It was to his jealousy of Dr. Paccard that we owe the first attempts to rob the doctor of his due share in the glory of the first ascent. Balmat's vain boasting, and his good fortune in obtaining no less a person than the elder Dumas as his advocate, gave for many years a finishing stroke to poor Paccard's reputation with the public. To understand the relations of these men it is essential to have studied the scattered records they have left behind them. Mr. Mathews has made a most valuable addition to these records by the discovery of a MS. notebook kept by Paccard, which contains several interesting entries. His own published account of his ascent, quoted by a writer in 1812, is still, however, unfortunately missing.

The story the great romancer put in Balmat's mouth is incredible and absurd in its details, and in direct contradiction to the clear evidence of Saussure and the tradition handed down in the philosopher's family. It is not difficult to realize the situation. Balmat's leading idea was obviously to secure for himself the whole of the reward promised to the first climber; the guides employed by Paccard were in the field; the one way to effect his object was to induce Paccard to go alone with him, for a credible witness to his success was necessary. Having got the money, Balmat wanted the glory too, and was ready to claim it, as far as he dared in Paccard's lifetime, altogether and without scruple after his death. Balmat deserves all credit for his pluck and perseverance; but by his selfishness in insisting on taking no other companion he endangered his own and Paccard's lives. In his faults as well as in his virtues he was, in fact, a type of more recent Chamonix guides; and Mr. Mathews has done a service in assigning to him his true place in the annals of Mont Blanc.

The many ascents that follow are historically interesting, but naturally have a tendency to be monotonous. That of Albert Smith is rightly emphasized. It was in a sense epoch-making. He was the vulgarizer of Switzerland from one point of view; from another he was the precursor of the Alpine Club. His popular entertainment sowed the seeds of mountaineering in the minds of the rising generation of the fifties. No climber himself, he became one of the founders of climbing. Since his day ascents of Mont Blanc have become too numerous for even Mr. Mathews to chronicle. In

modern times our author has wisely confined himself to new routes and accidents. The former are mainly interesting to mountaineers; the latter appeal to a wider circle. The lives lost on Mont Blanc have been often valuable, and they have always been lost in more or less tragic circumstances. Mr. Mathews is right to insist on the extent to which carelessness has contributed to the death-roll. Yet so long as storms are sudden and men's endurance is varying and uncertain, so long as a route is followed which is swept from time to time by avalanches (as the ordinary route across the Petit Plateau is when the *névés* are increasing), so long there will be fatalities to record. Even the new Refugees are a danger in so far as they induce weak persons to attempt the ascent, or competent parties to persevere in bad weather.

Mr. Mathews thus expresses in his own words the reflection which will be uppermost in the minds of most of his readers as they lay down his well-filled and attractive volume:—

"In perusing the accounts of the earlier ascents of Mont Blanc every one must be struck with the sufferings which the unfortunate pioneers endured. All of them complained bitterly.....Beyond all question the mental factor must be largely taken into account. The early travellers on Mont Blanc all had a very vivid impression of the dangers of the mountain. From the start they believed that they were undertaking an expedition of great peril, one in which it required exceptional powers to succeed, and in which it was no discredit to fail. Men in such a frame of mind lose the sense of proportion. Fatigue is assumed to be utter exhaustion, quickened respiration to be impending suffocation, and the difficult and arduous to be absolutely impossible."

The volume concludes with an extensive bibliography of Mont Blanc, and a reprint of Pococke and Windham's account of their visit to Chamonix in 1741. It is furnished with the same map as M. Durier's 'Mont Blanc,' and with numerous illustrations. The six photographs showing the upper portion of the mountain and the routes up it are excellent. A more extensive selection of historical plates might perhaps have been made. Reproductions of several of the Saussure prints and of Auldjo's woodcuts would have added vividness to the early narratives. There is a sketch in existence of Saussure by St. Ours, which, as sketches often are, is more lifelike and characteristic than the finished portrait here published.

Memoir of Susan Ferrier. Edited by John A. Doyle. (Murray.)

TEN months ago Mr. Murray published 'Memoirs of a Highland Lady,' by a Mrs. Smith, née Elizabeth Grant of Rothiemurchus. She was wholly unknown to fame, so the book raised no high expectations, but it proved to be full of the brightest reminiscences, not of Speyside and Edinburgh merely, but of Shelley, Coleridge, Canning, Edward Irving, Lady Byron, and many more. Now Mr. Murray publishes this life of Susan Ferrier. She is the best-known, perhaps, of all Scottish women writers, the others including Lady Grizel Baillie, Lady Murray of Stanhope, Lady Wardlaw, Jean Elliot, Mrs. Cockburn, Lady Anne Barnard, Joanna Baillie, Lady

Nairne, Mrs. Brunton, and Mrs. Somerville. Her three novels—'Marriage' (1818), 'The Inheritance' (1824), and 'Destiny' (1830)—brought her the large sums of 150*l.*, 1,000*l.*, and 1,700*l.*, and, better than that, the warm applause of Scott. They still are quite readable and still are read; new editions appeared in 1852, 1881, and 1894. To Bentley's edition of 1881 was prefixed a pleasant little sketch of the novelist by her grand-nephew, Mr. John Ferrier (the compiler of the present volume), along with her 'Visits to Ashiesteel and Abbotsford'; these gave every promise, if materials were forthcoming, of a delightful life of a delightful writer.

Alas! that promise is woefully disappointed. The book mainly consists of letters, and Susan Ferrier was not at all a good letter-writer. 'Marriage,' it will be remembered, was undertaken in collaboration with a Miss Charlotte Clavering, who must by her portrait here have been of singular loveliness, and who married, first in 1817 a son of the well-known Mrs. Fletcher, and secondly—no, we cannot for the life of us make out from this book whether she ever did marry again, which is a fair sample of its puzzle-headedness. Anyhow, more than seventy pages are taken up with their correspondence over 'Marriage,' mainly Susan Ferrier to Miss Clavering, who finally wrote but one chapter of the story, the dismal "History of Mrs. Douglas." Meant to be witty, these twenty or thirty letters are the most depressing that we have ever read, stupider even than the Swan of Lichfield's, flatter than would be champagne poured out eighty years ago. Only a specimen can do them justice. Here is one taken at random:—

"*La pauvre Justine*, 'tis very hard, as you observe, that nobody will put her in the way of doing a good work. I'm afraid, like the Dutch women, she'll be obliged to engender a sooter-kin herself, if so be it's for the love of a child. What you relate to me of Madlle. gives me the most serious concern; as the improprieties of her life and conversation cannot possibly be caused by the allurements of the flesh, they must needs proceed from the assaults of the devil. 'Tis a dreadful thought that he has got his cloven foot inside your convent. The only remedy that I can suggest is to summon the Rev. Paul to exhort you. I meant to have written you such a letter as you never had seen in your days before—it was to have been longer and longer and longer than I can tell, but I must go and write to a pure good honest woman, after having performed some mental ablutions to purge away the iniquities I have imbibed from so long communing with your evil spirit. I must give you great praise for your last letter to encourage you in well doing. Go on, my child, and prosper in the path I have pointed out to thee, hold fast thy foolscap and let it not depart from thee," &c.

What it is all about one has not the vaguest notion or the slightest wish to inquire; but it does seem cruel after this long lapse of years thus to rake up a great-aunt's frivolities. Here and there she is almost improper, *e.g.*, on p. 82; but probably it was the merest affectation, for "O me," she exclaims later on,

"how wearied I am of walking upon stilts, and how glad I am to get down to my very stocking soles! I only mounted to try and please you, as you are not satisfied with me, it seems, in my ordinary dimensions."

Her later letters, grown Free-Churchy and common-sensible, read well in comparison, but still are dull; it is hard at this time of day to be deeply interested in

"Keith on the Evidence of Prophecy"; it is in one volume, and I sent it by Henry (when he was last here) that you might all read it, but especially Mr. K., as I am certain he will like it even as a *curious* book. With my kind regards ask him to read it first for my sake," &c.

Miss Ferrier's own letters are eked out with business ones from her publishers, with an application from Alaric Watts for a contribution to his 'Literary Souvenir,' with a letter from Mrs. Gore about a proposed dramatization of 'The Inheritance,' with a mysterious communication from the Hon. Lord Cuninghame about something one is not told what, and with a most clumsy forgery. This is a three-page letter supposed to be from Miss Ferrier "to (probably) Lady Charlotte Bury," and extracted from a 'Diary illustrative of the Times of George IV.' (1838; new ed. 1896). Mr. Doyle, or perhaps Mr. Ferrier, confesses himself in a foot-note as

"rather puzzled by this letter. In the 'Diary' it is placed as belonging to the year 1817. Yet it is evident from the letter itself that it was written after Miss Ferrier had taken Scott into her confidence about her novels."

The first glance should have shown this letter to be bunkum. The writer is made to speak of a proposed introduction to Mrs. Apreece, who ceased to be Mrs. Apreece on April 11th, 1812, when she became the wife of Sir Humphry Davy, and then goes on to speak of "the Great Unknown, Sir Walter Scott," who was not Sir Walter until March 30th, 1820! After this the reader rather loses confidence in the ascription of dates to the genuine letters, many, perhaps most, of which are undated; that on pp. 130-2, which is said to be "later than September 11th, 1815," is certainly later than December, 1816, the date of the publication of 'Old Mortality,' and that on p. 330 must be hopelessly out of place.

But these are mere trifles; the book's grave fault is that it is not in the least a real life of Susan Ferrier. In such a life it is reasonable to look for a great deal about Inveraray and the Argyll family, for Susan stayed much in her youth at Inveraray, and thence derived several of the characters in her novels. We hoped, of course, to get again the story of the visits to Sir Walter. And, above all, there was ground to look for a great deal of fresh and unexpected matter such as no first biography should ever be without. If it is, then it is not worth printing; a bad biography is far worse than none at all. The few plums in this one are nearly always chestnuts—the story, for instance, of the old lady who, when a cook was recommended to her as a very decent body, replied: "Damn her decency; can she cook collops?" But it is curious to find an early, though undated use of *dickey*, shirt front ("since the day Eve first sported her green Dickie"); and here is a most typical story of Miss Margaret Fergusson:—

"When her sister Isabella died Miss Ferrier went to pay a visit of condolence, and when in the middle of a speech becoming to the solemn occasion she was cut short by Miss Fergusson:

'Ye need not say any mair, Miss Ferrier; for Bell was aye a most tiresome companion.'

Finally, Miss Ferrier was a regular reader of the *Athenæum*; "in spite of its bad tone" she always liked to see it.

The Cruise of the "Cachalot" round the World after Sperm Whales. By Frank T. Bullen, First Mate. (Smith, Elder & Co.)

A CAREFUL perusal of this work has led us to the conclusion that it is intended to be taken as a narrative of adventures "written round" the subject of whaling, and merely founded on facts. So far as the story goes Mr. Bullen does not appear to have been the first mate of the *Cachalot*, whatever position he may have filled in any other craft; in fact, it is only after the tragical death of the fourth mate, a gigantic negro, that he rises to even that rank. He tells us in the preface that this is believed to be the first attempt to write an account of the cruise of a South Sea whaler from the seaman's standpoint, and we will therefore enlighten him by stating that nearly half a century ago Herman Melville, who was every inch a sailor, produced a work which not only remains unrivalled for accuracy as regards the details of sperm whaling, but is also of enthralling interest on account of the (fictional) tragedy with which it ends. Under the title of 'The Whale,' this was published by Messrs. Bentley in 1851, the American editions usually bearing the prefix 'Moby Dick.' That was the name of the demon white cachalot with which Ahab Peleg of the ivory leg went forth in the *Pequod* to join battle; and we are sure that no one who had commenced the drama of "the three days' pursuit" ever laid down the volume until the final catastrophe was reached. The work is, however, too little known on this side of the Atlantic. With Beale's 'Natural History of the Sperm Whale, and an Account of a South Sea Whaling Voyage,' Mr. Bullen is well acquainted, and, indeed, the first page of his narrative bears a woodcut taken—with full acknowledgment—from that work. It is an error to state that Beale's book has "been long out of print," and any one who has read it will have little to learn, as far as theory and description go, from our "first mate." It is true that the adventures therein are not quite so exciting as those narrated by Mr. Bullen, who is congratulated by Mr. Rudyard Kipling on having "thrown away material enough to make five books."

Incidentally the reader learns that the hero of the story was in early life a street-arab in London, and afterwards became a chorister-boy at the Lock Chapel in the Harrow Road, where he acquired a familiarity with the burial service which proved useful on board the *Cachalot*. At twelve years of age he went to sea, and at eighteen he was stranded at New Bedford, Mass., and shipping on board a whaler. As most of the new crew were mere 'long-shore men,' they were brutally ill-treated by the mates, who, we are told, were "veterans"; and not only did the little Britisher show to advantage by being almost the only seaman before the mast, but went on to win the esteem of all hands by catching dolphins with a hook and line, and by netting shoals of flying-fish. In fact, he came to the front on every possible

occasion, and beheld visions which are seldom vouchsafed to mortal eyes. By moonlight he saw (and there is a picture of it) "a titanic struggle" between a large sperm whale and "a cuttlefish almost as large as himself," off the island of Sumatra; and it was off Java that Herman Melville met with "the great live squid," the sight of which usually portends the loss of the ship, if not of all the crew. The most stupendous incident is, however, that in which the harpooned whale crushes the boat, and the hero catches hold of the line fastened to the "iron and takes a couple of turns round his body," whereupon the animal goes into its death-flurry, and when this was quite finished our "first mate" was found to be attached to the carcase. It is not surprising that he was somewhat of a wreck for the next three weeks. After this it is easy to accept the statement (p. 233) that a successful "dart" of the harpoon at a whale six to seven fathoms away (36 to 42 feet) was "worthy of the finest harpooner that ever lived," for, according to our experience, five fathoms is a very long "dart," and even then allowance must be made for the "way" the advancing boat has on her. The result of steering a boat right between the open jaws of a whale "on his back, in the first biting position" (plate, p. 235), and then firing a bomb "point-blank into his bowels," was that the boat's crew bivouacked on the carcase of that cachalot, with plenty of blubber to eat, but nothing to drink, and with sharks taking an interest in their dangling legs, until rescue came. Co-operative attacks upon whales by two "thrashers" or "killers" and the swordfish are not great novelties, but the compulsory liquidation of "the company" by a sperm "bull" is described with considerable humour.

The course of the *Cachalot* was through the Atlantic to Tristan da Cunha, thence by the Indian Ocean to the Malay Archipelago, and northward to the Sea of Okhotsk; while the homeward track was by Polynesia, New Zealand, round the Horn, and northward. The incidents of sea life are attractively described, but some of the customs on board whalers seem to be peculiar. It is not easy to understand why "seven bells" in the morning should be "7.20 A.M.," unless the watch "below" is turned up ten minutes before time, in order that both watches may join in fore'sle prayers; and there does not seem to be any mention of the dog-watches. It also strikes us that a detrimental amount of noise was permitted in the boats when they were approaching whales, and especially "cows," for greater liberties may be taken with "bulls"; though, of course, no uproar can matter when once the boat has "fastened." Sperm cows are far more easily "galled," or frightened, than bulls, and they "sound," or go down, more readily. However, this work does not state why a whale is forced to come to the surface, or the necessity that exists for his having his full allowance of "spouts"; nor does the reader gather any distinct idea as to the time the whale will remain below in proportion to the number of his spouts when on the surface. "Harpooner" is undoubtedly the classical orthography, but Mr. Bullen, who is so fond of trying to reproduce the lingo spoken aboard his vessel, must be aware

that in South Sea whalers the word is pronounced "harpooneer." The work is said to be "in no sense exclusively a book for boys," and in this we quite agree, for much of it is exceedingly suitable for girls. Such an emotional sailor as the hero we never met with: he is ready to weep on the smallest provocation, especially in connexion with hymn-tunes; and when on board ship he gets up into a top, or when on shore he hides under a tree, to enjoy the luxury of a "perfectly lovely soul-refreshing cry." There is, in fact, a display of hysterical femininity which at times may make readers wonder if the writer is really a man, or writing under a pseudonym, for such things have been; and there is nothing in this book to show that it was necessarily written in its entirety by a seaman. Even as regards whaling, the book seems to supply no facts that have not been told—and better told—before, although, taken merely as a book of adventure, it is undoubtedly pleasant reading, and the numerous illustrations are in keeping.

La Sagesse et la Destinée. Par Maurice Maeterlinck. (Paris, Charpentier.)

Wisdom and Destiny. By Maurice Maeterlinck. Translated by Alfred Sutro. (George Allen.)

MR. SUTRO'S translation of M. Maeterlinck's last volume of essays is like all his other translations from the same writer: it is sympathetic, careful, successful up to a certain point, but never beyond a certain point. His preface shows how much he has thought himself into M. Maeterlinck's way of writing, and yet, when he comes to translate, he cannot be content simply to copy what is there before him; he must make little, teasing alterations, apparently for the sake of making them. For instance, on p. 194 of the original we read: "Vous souvenez-vous du roman de Balzac intitulé 'Pierrette' dans la série des 'Célibataires'?" Ce n'est pas un des chefs-d'œuvre de Balzac, il s'en faut; aussi n'est-ce pas à ce point de vue que j'en parle." In the translation this reads: "Do you know a novel of Balzac, belonging to the 'Célibataires' series, called 'Pierrette'?" It is not one of Balzac's masterpieces, but it has points of much interest for us." This is not a very serious variation from the original, but it does not say what M. Maeterlinck said exactly as he said it; and it is one among innumerable instances of what seems to us an inexplicable desire to make little alterations for the sake of making them. Often a sentence which is quite simple in the original becomes affected in the translation. For instance, could anything be simpler than this: "Il y a des êtres qui obéissent ainsi à tous les ordres chuchotés par leur cœur"? Could anything be more affected than this, nearly literal as it is: "There are beings who do thus obey the commands that their heart whispers low"? Again, here is an admirable sentence, spoken of Emily Brontë: "Si elle n'eut rien de ce qui passe dans l'amour, dans la douleur, dans l'angoisse, dans la joie, elle eut tout ce qui reste des émotions humaines après qu'elles ne sont plus." In the translation we read: "If to her there came nothing of all that passes in joy and in love, in sorrow, passion, and anguish,

still did she possess all that abides when emotion has faded away." The words are almost the same, but the charm of the sentence has gone. One is good style and the other is bad style.

All is not lost, however, in the rendering of such a book as this, even if the finer flavour of the style vanishes. Like 'Le Trésor des Humbles,' it is a message, a doctrine, even more than it is a piece of literature. It is a treatise on wisdom and happiness, on the search for happiness because it is wisdom, not for wisdom because it is happiness. It is a book of patient and resigned philosophy, a very Flemish philosophy, more resigned than even 'Le Trésor des Humbles.' In a sense it seems to aim less high. An ecstatic mysticism has given way to a kind of prudence. Is this coming nearer to the earth really an intellectual ascent or descent? At least it is a divergence, and it probably indicates a divergence in art as well as in meditation. How few meditative writers there are in our day! It requires so much more leisure to think than to write; so much time, so much waiting on occasion, must go to the perfect working out of a train of thought, to the mere preparation of the mind for thinking. M. Maeterlinck, in his placid country, where time goes more slowly than in most other countries, has trained himself in this difficult exercise, and this book, with its almost deliberately fragmentary wisdom, comes to show us with what result.

A discerning eye notes a very real unity, but a unity which is almost disguised, so carefully has M. Maeterlinck waited on the approaches and preferences of thought, like an attentive host, who receives his guests at their own leisure rather than at his. The kind of thought which this book contains is not to be obtained by sitting down and setting a logical brain to work, as before a mathematical problem. It is to the mathematical order of thought what poetry is to prose—a matter of finer shades, of rarer art, a thing which either exists or does not exist, in which mediocrity is negation. It is not the kind of thought which establishes a system, and M. Maeterlinck, for all his doctrine and his message, has never professed to be a systematic thinker. He is the thinker as poet.

What his next development may be it is impossible to say. He will not write more beautiful dramas than he has written in 'Aglavaine et Sélysette' and in 'Pelléas et Mélisande.' But he may, and he probably will, write something which will move the general world more profoundly, touching it more closely, in the manner of the great writers, in whom beauty has not been more beautiful than in writers less great, but has come to men with a more splendid energy.

Mogreb-El-Akssa: a Journey in Morocco. By R. B. Cunningham Graham. With a Portrait and a Map. (Heinemann.)

A YEAR or more ago the newspapers made the public tolerably acquainted with the fact that Mr. Cunningham Graham, in essaying to reach the city of Tarudant, in the valley of the Sus, in Southern Morocco, had been detained by a powerful Kaid of the Atlas. His book is sufficient evidence that he issued

from his adventure with a whole skin and a hand capable of holding a pen. In truth, nothing very terrible nor excessively trying happened to him throughout, and the result is but an agreeable record of how he did not reach Tarudant. But it matters little what place Mr. Cunningham Graham set out to find—whether Tarudant or Timbuctoo or the Mountains of the Moon, for he is not an exact topographer, geographer, or explorer of any sort. He makes no careful measurements, and he is indifferent about the height of mountains. He has no interest but that of the merest amateur in flora and fauna, and all the ways of the scientific traveller are to him abhorrent. But he is endowed with faculties sufficiently rare in travellers and explorers. He has vision, and he can convey most vividly and delightfully the individual impressions of an interesting personality. So we say that the phrase "impressions de voyage," by which the great Dumas described some of his most considerable and incomparable works, will best suggest the quality of Mr. Cunningham Graham's book.

His itinerary is of little moment, therefore. From Mogador, whence he started in Moorish dress, the likeliest route to the desired Tarudant was directly south by the coast to the old, disused port of Agadir, and then immediately east along the valley of the Sus. But that route was forbidden for two reasons: the Howara tribe, who lay on the road, were in rebellion; and the Atlantic end of the Sus valley was under suspicion by reason of the doings of the Globe Venture Syndicate. His alternative route was to journey eastward from Mogador, cross the Atlas Mountains by a convenient pass, and then descend southwards to Tarudant. He got as far as the crossing of the Atlas, when he was politely stopped and detained for about a fortnight by the Kaid of Kintafi. For ourselves, we would not have had it otherwise for all the valley of the Sus; we have an admirable description of the Kasba-el-Kintafi and its life, and we do not miss Tarudant in the least. Indeed, we doubt very much whether Mr. Graham is (or was) the man to "do" Tarudant. For he declares in a note on p. 173, "I had no one to consult with, little time at my disposal, and I knew little Arabic, and that little badly." How, then, would he have fared in a city which is, as he confesses, "the most fanatical in Morocco," and has not seen an Englishman for a century?

The chapters narrating the life at Kintafi should be read as a whole; but there are bits of description that may be quoted as jewels of their kind, for nowhere else, that we can recall, in books of travel in Morocco are impressions rendered with such freshness and convincing truth. Here, for instance, is a passage that will dwell in the memory:—

"In Morocco the prevailing tone is greyish white, men's clothes, and houses, towns, bushes, tall umbellifere, nodding like ghosts in autumn—all are white; white sands upon the shore, and in the Sahara, and over all a white and saddening light, as if the sun was tired of shining down for ever on the unchanging life. In no part of Morocco I have visited does the phrase 'gorgeous East' have the least meaning; and this is always noted by the wandering easterns, who find the country dull and lacking colour

compared with Asia, or as the Arabs call it 'Blad Es Scharh.'"

His notable contrast, also, of Fez with Morocco city bears the impress of just observation and right conclusion. It is his opinion that Fez owes the peculiar appearance of its houses and the remarkable type of its people to its more intimate connexion with Spain in the past. Here is his description of Morocco city, or Marakesh:—

"Morocco city is purely African. Negroes abound. The streets are never full.....With the exception of the Kutabieh tower, and some fine fountains.....and the fine gate of the Kasbah of the best period of Moorish work, there is no architecture. Sand, sand, and more sand in almost every street, in the vast open spaces, in the long, winding, narrow lanes, outside the walls up to the city gates; sand in your hair, your clothes, the coats of animals. Streets, streets, and still more streets of houses in decay. Yellow adobe walls, dazzling white roofs, and dense metallic semi-tropical vegetation shrouding the heaps of yellowish decaying masonry. No noise, the footfalls of the mules and camels falling into the sand as rain falls into the sea, with a soft swishing sound."

And his appreciations of both types and individuals of men and beasts are as noteworthy and alluring as are his impressions of scenes and landscapes.

It will be seen that Mr. Cunningham Graham, although he can scarcely be said to write with a fastidious sense of style—indeed, he is frequently ungrammatical, and his punctuation is horrid—yet produces excellent effects. Altogether the book must be pronounced both admirable and delightful, and it would be more admirable and delightful still did not the writer seize occasion, in and out of season, to gird at the ways of our own people and what he conceives to be the characteristics of Christian civilization. At first these strictures are diverting, for they are frequently expressed very cleverly; but after a while they cease to amuse, and only bore and incense the reader. It is a great pity that Mr. Cunningham Graham should have thus publicly indulged his peculiar vein, for it has neither interest nor value, and the proper stuff of his book has both—and that in a very notable and unusual degree.

The Last Ballad, and other Poems. By John Davidson. (Lane.)

THOUGH the present volume affords new evidence of Mr. Davidson's power as a writer of lyrics, it is not likely to enhance the reputation he has won in fields more peculiarly his own. On the contrary, a definite decline is to be marked in the two poems which, by pride of place as well as by the ambitious character of their themes, demand our first attention. About the title of the former of these, 'The Last Ballad,' there is a certain ambiguity. The epithet may be intended to imply finality in the treatment of a time-old subject, as who should say, in the language of modern journalism, "This is 'the last word' of the Arthurian cycle." We devoutly hope that it is not meant to be the last ballad of Mr. Davidson's making; but with equal fervour we trust that it may prove the last of its kind. Not that in its descriptive force, its freshly opulent portrayal of nature's phases, it falls behind the author's best work: it is in technical

execution that its inferiority is betrayed. One misses from time to time the individuality of that sonorous measure with which Mr. Davidson's name is associated, where the expression of a single contributory thought is often made commensurate with the single line, while the complete picture or conception is rounded off and fulfilled with the completion of the quatrain. A familiar instance from 'A Ballad of a Nun' will suffice:—

The adventurous sun took Heaven by storm;
Clouds scattered largesses of rain;
The sounding cities, rich and warm,
Smouldered and glittered in the plain.

Contrast with this the broken measure of the following verses, where the sense, too, runs on from one quatrain to the next, leaving a preposition in one case pendent in air:—

Beside the Usk King Arthur kept
His Easter Court, a glittering rout.
But Lancelot, because there swept
A passion of despair throughout
His being, when he saw once more
The sky that canopied, the tide
That girdled Guinevere, forbore
His soul's desire, and wandered wide
In unknown seas companionless,
Eating his heart, until by chance
He drifted into Lyonesse,
The wave-worn kingdom of romance.

There is here a looseness of style almost as reckless as anything in William Morris's 'Defence of Guenevere.' Mr. Davidson has, perhaps, recognized how much better the quatrains are with which the ballad opens, for he repeats no fewer than seven of them at the finish.

The second poem, 'The Ordeal'—a word, by the way, which is twice scanned as if it rhymed with *cordial*—reveals a latent capacity for unconscious, or perhaps subconscious, humour in the treatment of a distressingly tragic theme. Godfrey, "Knight-errant of the Phoenix" by profession, is charged by Hilary with having kissed his (Hilary's) wife, Bertha. The kiss is admitted, but the implication denied. In the ordeal by battle Godfrey is killed; and to the subsequent ordeal by hot ploughshares Bertha, though confident of the establishment of her innocence, succumbs. There would not seem to be much opening for humour in such a plot; but it comes out very distinctly in the character of Godfrey, whose behaviour at the judgment-bar is curiously *distract*. Charged with vile intrigue and assailed with every opprobrious epithet, he answers with an evasive account of his Eastern tour of exploration on the tracks of the Phoenix, and has to be sharply recalled to the main topic of discussion. When eventually he consents to refer to his original meeting with Bertha, then unmarried, he is anxious to show, with very ungentlemanlike insistence, that the sentiment was all on the lady's side. Though the conclusion of the ordeal by battle is obviously faulty, and one is sorry for Bertha, surrounded by her large family, all properly taking the mother's part, there is a kind of immoral satisfaction to be derived from the collapse of this fatuous bird-fancier, with Hilary's spear through his brain. At the same time, one cannot sympathize with the final observation of the victorious husband: "Go down to Hell, and cook your Phoenix there!" It has an air of

discourtesy which the heat of the moment inadequately excuses.

It is, perhaps, due to Mr. Davidson to give an example of Godfrey's style from the opening passage of what was expected to be his defence:—

"In my youth
I swore to find the Phoenix, being scorned
By many who averred that no such fowl
Inhabited the earth. And here, my lord,
Before I answer Hilary's reproach,
I beg all men to know the Phoenix lives;
For I have seen him fly across the Nile,
Beating the air with gold and purple plumes,
Towards Yemen, where he reigns: this was last
year,
The thirtieth of my quest."

"Sir," said the King:
"I marvel at your patience. Thirty years!"
"Patience? I know it not! Embarked, I swore
That thirty weeks, and sorely grudged the time,
Should see the Phoenix caught and caged; myself,
Renowned throughout the world, and fixed in fame
With Lancelot and Roland. Youth and hope
Spare none of us—Syren [*sic*] and Circe linked
In one divine betrayal of the world!"

If there is nothing else to be said for this kind of thing, it has at least the merit of extreme lucidity—a virtue which Mr. Davidson must practise assiduously; for elsewhere, as in his third 'Eclogue,' he shows signs of a tendency towards obscurity. None but the very greatest poets (and these only when possessed of thoughts that escape coherent utterance) can be permitted to affect this symbol of profundity. And Mr. Davidson would also do well to be more fastidious in minor matters of technique, not rhyming "earth" with "hearth," as he constantly does, nor "dawn" with "swan," nor yet "vice" with "deities." These are comparatively trivial faults, and it is of more serious defects that we think when we venture, with all deference, to remind Mr. Davidson of his justly high reputation, and to beg him not to abuse it by the production, in permanent form, of work which is not worthy of his best powers. What he can achieve when he chooses is sufficiently shown in many of the nature-songs in this volume—notably 'Summer Rain' and 'Afternoon'—and in at least one forceful satire—the 'Eclogue' of the Merchantmen and the Markethaunters. His wide-minded humanity, his keen appreciation of aspects of truth and beauty that elude the eye of convention, are revealed again and again in these pages; but the conceptions that result from the possession of these and cognate qualities demand, not less than more obviously poetical themes, a sustained artistic treatment, the highest always of which he is capable.

NEW NOVELS.

Infatuation. By B. M. Croker. (Chatto & Windus.)

Though the story halts at two or three points, there are many elements of interest in Mrs. B. M. Croker's latest novel. It shows careful writing, well-studied characters, and frequent scenes of interest; and it lacks nothing but a better plot to give it a prominent position among the writer's numerous works of fiction. It is a story of English life nearly of to-day; and the reader's interest is excited mainly on behalf of three ladies—Maria Talbot, a girl of simple and trustful disposition; Mrs. Pegrim, her aunt, who provides a portrait of a rich and

selfish old termagant; and Miss Fontaine, a masterful American lady from Baltimore, U.S.A., who uses the initials C. Y. K. to mean "consider yourself kissed," and S. Y. L. to mean "see you later." To describe the thin and inadequate plot more in detail would diminish such elements of attraction as the book possesses. It is a wholesome and simple narrative, suited to unvitiated tastes, and furnished with several passages of pathos and feeling. A note states that 'Infatuation' appeared under the title of 'P. P. C.' in the weekly edition of the *Times* during the summer and autumn of last year.

Sent to Coventry. By Esmé Stuart. (Long.)

THIS bright and fresh story suffers from a tendency to exaggeration that renders several of the character sketches mere caricatures, and is also handicapped by more than a touch of amateurish clumsiness of construction, noticeable in a writer who has already published several novels. Its chief attraction undoubtedly lies in the portrayal of the heroine, the young, beautiful, and wealthy Dagmar von Wurm, the English widow of a foreign count, whom she had the good fortune to lose after a short but unhappy married life. The additional loss of her only child induces the countess to seek seclusion in a "lonely castle by the sea" in England. Here she is joined by her brother and his child, concerning whom there hangs a tale. They are looked upon with suspicion by their ignorant country neighbours, who have also ostracized Byrd Leworthy and her impoverished family. The Leworthys have established themselves in a farm, where Byrd performs those prodigious self-sacrifices which usually characterize the perfect heroines of domestic fiction. Dagmar is a far more real woman, and continues to be attractive through all her vagaries. The doctor, who finally leads her vagrant affections captive, is fairly convincing; but the humours of the maiden sisters and the squire are overdone, and Killian also is a shadowy personage. The abrupt sacrifice of Dagmar at the end is a superfluous and jarring incident. The book is, however, as we said, bright and readable in spite of exaggerations and improbabilities.

The Vision Splendid. By Florence Bright and Robert Machray. (Hutchinson & Co.)

THIS is no better than an ordinary specimen of the modern romance of the stage. It has at least one singularly repulsive element in it. The actor-manager, living with the "leading woman" of his theatre, incurs her jealousy for encouraging an *ingénue*, who turns out to be the "leading lady's" daughter. The mother endeavours to bring about her daughter's fall, in order to separate the actor-manager from the latest object of his affections. It is difficult to overcome the feeling of disgust which this situation suggests. On the other hand, every effort is made by the writers to lessen the disagreeable elements of the situation. The details of the dramatic profession of to-day in London are evidently familiar to the joint authors, and many of the scenes are described with skill and success; but we cannot speak with equal enthusiasm of the melodramatic catastrophe at the end

of the story. The book might well make the stage-struck "miss" hesitate in the choice of her profession.

Little King Rannie. By M. E. Winchester. (Digby, Long & Co.)

"THE carmine flush of a glorious occidental sun was irradiating the room, lending a crimson glow to the old oak-carving of the wall panels, and to the lithe little figure leaning in ecstasy against the piano." Mrs. Winchester's book is a great deal too full of this sort of thing, varied by some such grammatical conundrum as—"unfortunately it transpired to be most unlucky that he did so." It is also too long—upwards of 450 pages, of about 400 words each—and it abounds in curiosities of style, grammar, phraseology, and construction. Were our space as free from limits as that of the author an interesting list might be compiled of subjects for comment and conjecture. From one point of view the book is eminently worth reading; but it is not literature.

Horatio. By Harley Rodney. (Digby, Long & Co.)

EXPLOSIVES, money-lenders, and a branch of the Civil Service in London are the main subjects of this amusing and well-told tale. It is a short and sensational little narrative, which only fails to be interesting where the writer misuses the language. Such a word as "coppery" used not even in dialogue, is not a good specimen of English.

PATRISTIC LITERATURE.

Texts and Studies, Contributions to Biblical and Patristic Literature. Edited by J. Armitage Robinson, D.D.—Vol. VI., No. 1. *The Lausiaca History of Palladius: a Critical Discussion, together with Notes on Early Egyptian Monachism.* By Dom Cuthbert Butler. (Cambridge, University Press.)—This volume, as the author states, is only of the nature of prolegomena. "It is my intention," he says, "to proceed at once to the preparation of a second volume, in which the Greek text will be edited from the MSS." It would have been much better if he had deferred the publication of his prolegomena till he had prepared his edition. He himself acknowledges in the course of his work that he must postpone the discussion of certain points till the Greek text appears, and it is premature for the critic to pronounce judgment on the soundness or unsoundness of Dom Butler's conclusions until the whole evidence has been set before him. The problems he has attempted to solve are amongst the most difficult that present themselves in literature. There are two works that contain the history of early Egyptian monachism—the 'Historia Monachorum' and the 'Historia Lausiaca.' They appear in Latin and Greek, and there are translations of them, or portions of them, in Syriac, Armenian, Coptic, Ethiopic, and Arabic. The MSS. of both the Latin and the Greek forms abound in variations, no two being exactly alike and some of them being much longer than others. Are these works the productions of single authors, or are they composite? Were they written originally in Latin or in Greek? Who are the authors to whom the original works must be assigned? These and similar questions have met with a great diversity of answers from scholars. Dom Butler offers his solution of the problems. He has devoted an enormous amount of labour to the examination of MSS., to the comparison of the various documents with each other, and to a careful perusal and consideration of all that has been written on the subject. Unstinted

praise is due to him for the amount of pains he has taken with his materials and the readiness with which he has sought help from other scholars; but it is impossible to avoid the conclusion that he is unconsciously biased in his whole investigation. He has resolved to be the apologist of monachism. He wishes to secure historicity, as he calls it, for his documents. Accordingly the opinion which he propounds is that one of the Latin translations represents the 'Historia Lausiaca,' that the work was written by Palladius, and that the biographical details recorded in it refer to him—that the work, therefore, has all the authority of an eyewitness. The bias appears throughout the book. We take two instances. Weingarten, in his treatise on the origin of monachism, remarks:—

"Wie diese Mönchstendenz des Palladius ohne Scheu auch die bekanntesten Thatsachen der eignen Zeitgeschichte gefälscht hat, geht aus der Erzählung über die Flucht des Athanasius aus Alexandria (356) hervor. Während es bekanntlich feststeht, auch durch das eigne Zeugnis des Athanasius, dass er sich in die Wüste gerettet und in dieser Zufluchtsstätte den Tod des Constantius abgewartet, lässt Palladius ihn sich verborgen halten in dem Hause einer nicht viel über zwanzigjährigen, wegen ihrer ungewöhnlichen Schönheit berühmten und vom Klerus gescheuten alexandrinischen Jungfrau, kraft eines göttlichen Befehls, sechs Jahre hindurch, und erst als die Nachricht vom Tode des feindseligen Kaisers nach Alexandria kommt, erscheint er plötzlich wieder im Abendgottesdienst derselben Kirche, aus der er vor Jahren geflohen: und auch für dieses Märchen hat Palladius seinen Zeugen in jenem Mädchen selbst, die er als siebzehnjährige Greisin in Alexandria gesprochen haben will."

Here is how our Benedictine friend puts Weingarten's statement:—

"In A 136 Palladius relates that he had seen at Alexandria in her old age a certain virgin, and that the city clergy had told him that St. Athanasius fled to her house in 356 as a refuge from his pursuers, and abode there in concealment for six years, until the death of Constantius. Now it is known from St. Athanasius' own writings that on that occasion he fled to the desert, and lived there among the monks during the period in question—a proof, says Weingarten, of the shamelessness with which Palladius falsified the history of his time."

Dom Butler takes no note of the special points on which Weingarten lays stress—the beauty of the woman and other details, which are stated even more fully in the 'Historia Lausiaca.' He is wrong also in stating that Palladius had seen the virgin, and that the city clergy had told him, for Weingarten says that Palladius knew her (quoting the words of the 'History,' παρθένη οὖσα), and had heard the story from herself. Our editor states that Tillemont suggests that there may have been some foundation for the story, and on the basis of this suggestion comes to the conclusion that

"Weingarten's case against Palladius, in so far as it rests on alleged historical misstatements, may be safely said to break down."

It is his own defence that breaks down. The other instance of bias which we notice occurs in a reference to Preuschen. Dom Butler expresses his conclusion thus: "In other words, it is found to possess the ordinary marks of an authentic and veracious document." And shortly after he says:—

"I am pleased to be able to add that this is also the conclusion to which Dr. Preuschen's investigations have led him: the closing words of his recent book express his belief that the Lausiaca history is, on the whole, a true picture of the monachism it professes to describe."

Preuschen's words are:—

"Das sind Einseitigkeiten und Parteilichkeiten, die man doch dem Verfasser nicht zu hoch wird anschlagen dürfen. Davon abgesehen werden wir in der historia Lausiaca einen ziemlich treuen Spiegel der Stimmungen und Empfindungen innerhalb der Mönchskreise zu erblicken haben. Und insofern ist sie uns, wie die historia monachorum, von hohem Wert."

But there are two great differences between the Benedictine editor and Preuschen. The "Palladius" of Preuschen is different from the "Palladius" of his English contemporary. Preuschen

considers that the whole of the 'Historia Lausiaca,' as handed down, is substantially the production of Palladius. Dom Butler believes that a smaller form, containing less of the miraculous and contradictory, is the real work. And Preuschen confines himself to the *Stimmungen und Empfindungen* of the monks, as being truly portrayed in the two works. The many narratives of the marvellous and miraculous and the tales of extraordinary self-torture he would deem important as having been believed by the monks, but not as containing veracious statements.

In the latest instalment of the "Anecdota Oxoniensia" (Oxford, Clarendon Press) Mr. Conybeare publishes *The Dialogues of Athanasius and Zaccheus and of Timothy and Aquila*. These two anti-Jewish dialogues run on the same lines as the dialogue of Justin Martyr with the Jew Trypho. They contain the ordinary stock arguments against the permanence of Judaism, and for the truth of Christianity. Mr. Conybeare has bestowed great pains on editing the first of the dialogues, entitled 'Athanasius and Zaccheus.' His notes are exceedingly valuable, and put the reader in possession of most of the passages in early patristic writings which refer to the controversy between Jew and Christian, and it is rather a pity that they should appear in a work which is not likely to have a wide circulation. Mr. Conybeare might apply himself to editing the dialogue with Trypho, and reproduce and expand his notes there. The prolegomena ought to attract the attention of patristic scholars. In some sections the editor discusses the relation of the dialogues to other existing dialogues or writings of the same nature, but he acknowledges that "in all this we move within the sphere of mere hypothesis." The second dialogue is represented as really occurring, and it is plain from it that the questions between Jews and Christians were frequently discussed in early times. There was thus a large amount of oral teaching in regard to the controversy, and any writer on the subject could hardly help introducing arguments which he did not owe to any book, but had heard in oral discourse. The other parts of the prolegomena refer to the citations from the New Testament in one of the newly edited dialogues, the history of Hadrian, and the succession of the Apostles through their lineal descendants. They deserve careful consideration. The interest of the book may be perceived from the following note on a passage in the dialogue between Athanasius and Zaccheus:—

"The writer had a Gospel of the Nativity in which the events of the birth were narrated after the following order:—

1. The two mothers, Mary and Elizabeth, before their children are born, foregather in Jerusalem (conflicts with Luke i. 39, unless indeed the writer there read *ἐν τῇ πόλει Ἰουδα*, i.e., Jerusalem).
2. Jesus is born in Jerusalem, where the two mothers had met. Immediately after His birth Jesus causes the star to appear in the heaven and the Magi to start from Arabia.
3. Having been born in Jerusalem, Jesus (still under three years of age) is taken to Bethlehem.
4. The Magi, led by the star, come to Jerusalem and ask, 'Where is He who has been born King of the Jews?' (N.B. They did not ask, 'Where will He be born?' *ποῦ γεννηταί*; but *ποῦ ἰστέον ὁ γεννηθείς*; The birth is in the past, *γεννηθείς αὐτοῦ*, 'when He had been born.')
5. Herod, informed that the child already born King of the Jews is now in Bethlehem, sends the Magi thither to inquire about Him, and then report to him. (See § 33 of the Dialogue.)
6. The Magi arrive (at Bethlehem) and find Him laid on a manger. They adore and present their gifts. (See § 33.)
7. They do not comply with Herod's request that they should report to him.
8. Herod slays the children in Bethlehem (not because Jesus had been born there, but because He was there when the Magi came and adored Him)."

LOCAL HISTORY.

Blanchminster's Charity Records. By R. W. Goulding. (Louth, Goulding.)—The parish of Stratton, Cornwall, is the fortunate possessor of a "charity" producing, at the present time, some 600*l.* a year. Its feoffees have set a most commendable example in publishing all the information that the documents in their possession afford, and have acted wisely in entrusting their treatment to so careful a worker as Mr. Goulding. The "charity" originated in several endowments, mostly in the fifteenth century, of which the earliest seems to be as old as 1421. These endowments were in the hands of different feoffees down to 1744, though their actual management was entrusted to eight "Stockwardens," known as "the eight men of Stratton." The history of the charity and of its several endowments is traced clearly and in great detail by Mr. Goulding, so that he has made a valuable contribution to the study of our old parish life. Happily the Stockwardens' Account Books, from 1532 to 1549, and from 1557 to 1604, are still in existence, though the earliest of the three has found its way to the British Museum. The interest of such accounts as these is now fully realized, and those before us are no exception. Although "the queenys majestys vysetys" are duly mentioned as early as 1559, the parish, as might be expected in Cornwall, was slow to accept the Reformation settlement. There seems to have been trouble about the rood-loft, in 1564, with the bishop, and it may have been for this that "the hole parysch" was excommunicated the following year. The actual agreement for making the rood-loft in 1531 is printed here, and is a lengthy document. Another interesting deed records the purchase by the parish in 1498, for forty shillings, of a pardon for supporting Perkin Warbeck and Michael Joseph (the Bodmin blacksmith with him). Well indexed and admirably printed, this book reflects credit on all concerned in its production.

We commend Mr. William Steward's *Glimpses of the History of a Bedfordshire Village* (Bedford, Beds. Publishing Company) to the attention of local antiquaries. Mr. Steward modestly disclaims the title himself, but he has written a history of the village of Harrold which might serve as a model for similar popular records. We want more of this sort of register of local annals and traditions. Harrold is now a village of less than a thousand inhabitants, but it preserves evidence of many periods of its growth. Mr. Steward examines its Roman remains, which include coins and an interesting apothecary's seal with the inscriptions C. IVN. TERTVLL. DIAMISVS AD CICS. and C. IVN. TERTVLL. DIALEPID. ADASPE. ET S., which apparently refer to the slave for scars and the copper unguent for sores which Dr. Tertullus prescribed to the Harewoldians of the Roman age. Similar seals have been found at Bath and elsewhere. In Domesday "Harewelle" is assessed at ten hides, and was worth 6*l.* Gilbert de Blossesville then held it of the Countess Judith. There was land for sixteen ploughs, wood for 200 hogs, and a mill, where 200 eels formed part of the rent. Mr. Steward includes a graphic sketch of the village in feudal times, when the De Greys held the manor; and, coming to later days, he has made good use of the parish register, the notices of the Augustinian priory of Harewold, and the unpublished letters of Sir Samuel Luke to Richard Orlebar, the Constable, of Harrold Hall. Of the priory, unhappily, there is hardly a trace left; but the old round house, the seventeenth-century mansion of the Farrer family, the church, and the massive antique bridge and causeway are a more than respectable list of monuments for a single village. Harrold, however, was the chief place in the Hundred of Wilga or Willey, and Mr. Steward adduces some reasons for his contention that it was once a Roman station commanding the country round.

It gave its name to an earldom of Harrold when Henry (not Anthony) de Grey, Earl of Kent, was raised to a dukedom. There is much that is interesting in this local history, and Mr. Steward has made the most of it within his limits of space. He might, perhaps, have found some eighteenth-century notices in the life or papers of Dr. Richard Mead, whose wife was an Alston of Harrold. Should the little book be expanded in a future edition, it would be better to write out the Latin documents in full, as the contractions here reproduced are confusing to the inexperienced reader and give an erroneous impression of bad grammar (*e.g.*, *ad ponte*). In some of the foot-notes the mediæval Latin has been incorrectly copied; but a slight revision would set this right. The volume is illustrated by reproductions of old prints, drawings, and photographs, and is altogether a most creditable and interesting work of a kind that we should like to see carried out in many places. It was written for the villagers themselves (which accounts for its popular and familiar style), and has evidently induced them to take an intelligent interest in the history and antiquities of their home. *O si sic omnes!* Some such interest in the past would be more promising than a wilderness of parish councils.

OUR LIBRARY TABLE.

MR. HEINEMANN publishes *Can We Disarm?* by Mr. Joseph McCabe, "written in collaboration with Georges Darien," a little volume in which there are set forth a good many of the difficulties in the way of international disarmament. Others have been stated more sharply and with much power by Mr. H. W. Wilson elsewhere. The volume before us contains also a good deal of somewhat interesting gossip about both French and general European politics. The opinions of the authors, however, are frequently stated with some exaggeration, as, for example, where it is said "that Lombardy and Venetia are as much Austrian as Alsace is French." The Alsace difficulty in Europe is produced by the fact that a great nation cannot easily consent to avow that she has renounced the hope of re-including within her fold populations upon her border which are intensely desirous of that re-inclusion. There is no desire in Lombardy and Venetia for inclusion in the Austrian Empire, in spite of increased severity of taxation since they have had Italian rule.

The Growth and Greatness of our World-Wide Empire is the somewhat cumbersome title under which the Rev. C. S. Dawe publishes, through the Educational Supply Association, a volume on the dominions of the Queen. It is far from worthless, but contains a good deal of the ordinary optimism of such handbooks. In the relation, for instance, of recent affairs in South Africa, the Matabele war is defended by the statement that this tribe persisted in killing the Mashonas who were in the employment "of the settlers, whose cattle they killed and whose stores they set on fire. Outrage followed outrage, until it became quite clear that the Matabeles must be crushed before any progress could be made." The Matabeles were crushed because other people wanted their land and the gold that was within it; and the less that is said about the pretences chosen for the commencement of the war the better. The unfortunate tribe are described on the same page as being "the most sanguinary" people of South Africa. It should, perhaps, be remembered to their credit that the European traders who were living at their capital were left in undisturbed possession, not only of their lives, but of their valuable goods, during the invasion, and even the attack upon the king's kraal.

In another passage of a similarly optimistic description relating to the Soudan we are told that the way "to avenge the death of such a man as Gordon is to use the power we have

gained to do what Gordon would have done; and that is to put down slavery in the Soudan, to civilize the natives, and, if possible, to evangelize them." It is easy for students of Gordon's writings to conceive the language which Gordon himself would have used had this paragraph been shown him. The famous outbursts which occur over and over again in his books and letters show that, of all the ideas in his somewhat inconsistent mind, the most consistent was the belief that by our presence in the Soudan we did more harm than good, and that the proper rulers of the country were its own people. If Gordon had had his way the Soudanese would have been left to govern their country for themselves.

La Rançon d'Ève (Paris, Calmann Lévy), M. Georges Art's rendering of 'Eve's Ransom' in French, results in very funny literature. Mr. Gissing's efforts in fiction are mostly characterized by a clearness and precision which are quite absent from the French translation. It is hard to see why this volume was selected for publication in Paris. It is not Mr. Gissing's best, it is rather dull, and it deals with most unconventional characters.

M. VIGNÉ D'OCTON is responsible for a curious volume, published by the Société Française d'Éditions d'Art (M. May) under the title *Journal d'un Marin*. It has the air of a Christmas book, and is certainly not a scientific book of travel. The days of the month and the hours of the day are given in this journal, kept apparently by an officer of the French marines, but no year is mentioned. The book cannot be intended as a gift-book, for it deals with themes almost uniformly horrible. If the author is to be trusted, we must revise our opinion, which has hitherto been that of those in this country who are occupied with the proceedings of European powers in Africa, and which has been favourable to the French as regards their dealings with the natives. The author of the work before us describes a punitive expedition by two French men-of-war, the principal one the *Ardent*, in the neighbourhood of the southern dependency of the Gorée part of Senegal and the British colony of Sierra Leone. A few canoes having been robbed by each of two tribes who were at war with one another, the French civil administrator (represented as being a man fresh from Paris, with no colonial experience) insists that one or other of these tribes shall be destroyed. Both chiefs come on board the ship. Both are flying the French flag. Both protest their friendliness to France, and, according to the author, apparently with truth. Everything has become peaceful for some time and seems likely to remain so. The village ultimately to be bombarded is so quiet that the author is able to land, without protection, and to photograph it and its people. After a great debate between the leaders of the French expedition as to which of the two tribes is to be attacked, the one is called in to destroy the other. The chief, Bokary, is killed while waving the French flag. The native auxiliaries are so out of hand that it is impossible to prevent their torturing the wounded, even in the French hospital, and the whole of the men, women, and children who are not too badly burnt or wounded are sold as slaves. The story seems incredible, and, as we say, the year is not given, although the 24th of March is given as the date of the bombardment and land attack. The tribe is called by the name of Landoumanes. The volume is filled with descriptions of the total failure of French effort to colonize the coast, or indeed to govern it with any semblance of good administration. Its frightful unhealthiness appears to be the main cause; and French conscripts, commanded by officers with no African experience, and all of them half-dead with fever, appear as cowering in little block-houses and shooting as spies inoffensive shepherds who approach their posts. The book

deserves the attention of all who in France and in this country are interested in the native races; but the charges against French administration, made in it by a Frenchman, are evidently not made in such a form as to carry conviction of their truth in the manner in which it is carried by the more detailed statements, made with a higher sense of responsibility, against the Government of the Congo State.

MESSRS. WHITAKER & SONS publish *A Directory of Titled Persons for 1899*, which is a useful book of reference, differing, so far as we know, from other works which contain short biographies of the titled classes by giving a supplement in which country houses are indexed alphabetically.

MR. FISHER UNWIN has printed, under the title of *The Autobiography of a Veteran*, a translation of General della Rocca's 'Memoirs,' noticed in the *Athenæum* for April 23rd, 1898.

THE *Puritan* (Bowden) has a bad title, which the editor endeavours to explain—it is obvious that a title should not need explanation—and the grim figure on the title-page does not improve matters. The new periodical attempts to adapt the methods of the *Strand Magazine* to the supposed needs of latter-day Dissent.—*The Library Association Record* (H. Marshall & Son), of which the first number lies before us, promises to be a useful periodical.

MR. WILKINS has brought out, through Messrs. Duckworth, a somewhat abridged edition of Lady Burton's *Life of Capt. Sir Richard F. Burton*. The work has much benefited by Mr. Wilkins's judicious retrenchments.

In the handsome edition of "The Novels of the Sisters Brontë," which Messrs. Downey & Co. are printing, *Wuthering Heights* has made its appearance.

SIR CHARLES DILKE's articles on the *British Empire* (Chatto & Windus), reprinted from various newspapers, are necessarily limited in scope, although their subjects are wide. Obviously such topics as India, Canada, Australia, New Zealand, Africa, the Crown Colonies, and Imperial defence can only be dealt with in a very general way in 150 pages or so.

Haydn's Dictionary of Dates (Ward & Lock) has reached its twenty-second edition, but it still sadly needs revision. A list of eminent architects that does not include Brunelleschi, Sansovino, Scamozzi, or Carlo Maderna, to take merely the Renaissance period, is absurd.

SINCE George Herbert's *Priest to the Temple*; or, a *Country Parson*, was first published in 1652 it has not been often issued separately, and Mr. Blackwell's pretty reprint is therefore welcome. In spite of sundry affectations of style, the work is interesting, not only as a picture of the aims of a model parish clergyman in the seventeenth century, but for the light it throws on the writer's character. Mr. H. C. Beeching has supplied an excellent introduction. It should be observed, in view of present controversies, that Herbert, who had certainly no leanings to Rome, used incense in his country church.

WE have received the twenty-fourth edition of Mr. Howe's *Classified Directory to the London Charities* (Longmans), a serviceable compendium, and *The Public Schools Year-Book* (Sonnenschein & Co.), a work of reference that has been considerably improved of late. The bibliography is a useful feature.—*The Printers' Year-Book and Diary* is a quarto diary with some useful preliminary matter.

WE have on our table *A Study of Mary Wollstonecraft and the Rights of Woman*, by E. Rauschenbusch-Clough (Longmans).—*The Durham College of Science, Newcastle-upon-Tyne, Calendar, 1898-9* (Reid & Co.).—*The Alcædis of Euripides*, edited by H. W. Hayley (Arnold).—*A Three-Year Preparatory Course in French: Second Year*, by C. F. Kroch (Mac-

millan).—*Pitman's French Weekly, Vol. III.* (Pitman).—*Siepmann's German Series: Vom ersten bis zum letzten Schluss*, by H. Wachenhusen, edited by T. H. Bayley (Macmillan).—*Notes on Beowulf*, by T. Arnold (Longmans).—*Scott's Battle-Pieces in Prose and Verse*, by J. Higham (Black).—*The Pianist's Mentor*, by H. Fisher (Curwen).—*The Natural History of Digestion*, by A. L. Gillespie (Scott).—*The Church-Worker, Vol. XVII.* (C.E.S.S.I.).—*The Monist, Vol. VIII.* (Kegan Paul).—*The Romance of a Musical Bachelor, and other Stories*, by G. Penworth (Simpkin).—*Anglo-Saxons, Onward!* by B. R. Davenport (Cleveland, Ohio, U.S., Hubbell Publishing Co.).—*Since the Beginning*, by H. Clifford (Grant Richards).—*One Summer Holiday*, by Mrs. C. Anne (Macqueen).—*The "Man-Stories" of a Black Snake*, by W. A. B. (Whittaker & Co.).—*Mysterious Mr. Sabin*, by E. P. Oppenheim (Ward & Lock).—*A Vendetta of the Desert*, by W. C. Scully (Methuen).—*Pastor Jenker and his Illustrations*, by J. Jeffry (J. Blackwood).—*Young England, Vol. XIX.* (S.S.U.).—*Poems of Two Worlds*, by R. B. Span (Digby & Long).—*Readings for Mothers' Meetings*, by Lady Laura Hampton (S.P.C.K.).—*Belief in Christ*, sermons by H. M. Butler, D.D. (Cambridge, Macmillan & Bowes).—*A Child's Book of Saints*, by W. Canton (Dent).—*The Holy Communion*, illustrated (S.P.C.K.).—*Sites and Scenes*, by the Rev. W. T. Gidney, Part II. (London Society for Promoting Christianity amongst the Jews).—*Monasticism: What Is It?* by H. J. Feasey (Sands & Co.).—*Christ's Memory in Heaven*, by the Rev. P. B. Power (S.P.C.K.).—and *The Epistle to the Colossians*, by the Rev. G. W. Garrod (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Clarke's (H. W.) *Romanism without the Pope in the Church of England*, cr. 8vo. 4/6 net.
Curtin's (J.) *Creation Myths of Primitive America in relation to the Religious History of Mankind*, 8vo. 10/6 net.
Fairbairn's (A. M.) *Catholicism, Roman and Anglican*, 7/6 net.
Fragments of the *Books of Kings* according to the Translations of Aquila, edited by F. C. Burkitt, 4to. swd. 2/6

Fine Art and Archaeology.

Law's (E.) *Vandyck's Pictures at Windsor Castle*, 3 parts, 120/ net.
Volkmann's (L.) *Iconografia Dantesca*, revised, 21/ net.

Poetry.

Drummond's (W. H.) *Phil o' Rum's Canoe and Madeleine Vercheres*, cr. 8vo. boards, 2/6
Goldsmith's (O.) *The Deserted Village*, illustrated by H. L. Richardson, imp. 16mo. 3/6 net.
Holmes's (K.) *The Silence of Love*, royal 16mo. 3/6 net.
Stanley's (C. K.) *Forget-Me-Not, Poems and Acting Characters*, royal 16mo. 2/6
Vision of God (The), as represented in Rückert's Fragments, rendered by W. Hastie, 4to. 2/ net.

Music and the Drama.

Martyn's (E.) *The Heather Field and Maeve*, imp. 16mo. 5/6
Piner's (A. W.) *Trelawny of the Wells*, royal 16mo. 2/6
Shakespeare. *Songs from the Plays of*, illustrated by P. Woodroffe, imp. 16mo. 3/6 net.
Shakespeare's Works, edited by C. H. Herford, Eversley Edition, Vol. 1, cr. 8vo. 5/

Philosophy.

Bain (F. W.) *On the Realization of the Possible, and the Spirit of Aristotle*, 8vo. 7/6

Political Economy.

Devine's (E. T.) *Economics*, cr. 8vo. 4/6 net.

History and Biography.

Earle's (A. M.) *Home Life in Colonial Days*, 8/6 net.
Swift (Dean). *Unpublished Letters of*, edited by Dr. Birkbeck Hill, 8vo. 12/6
Verney's (M. M.) *Memoirs of the Verney Family, 1660 to 1696*, Vol. 4, 8vo. 21/

Geography and Travel.

Semon's (R.) *In the Australian Bush and on the Coast of the Coral Sea*, royal 8vo. 21/ net.
Worsfold's (W. B.) *The Valley of Light*, 8vo. 10/ net.

Philology.

Lane's (G. M.) *A Latin Grammar for Schools and Colleges*, 6/6
Nettleship's (R. L.) *Lectures on the Republic of Plato*, edited by G. R. Benson, cr. 8vo. 8/6 net.

Thomson's (A. D.) *Euripides and the Attic Orators*, 6/ net.

Science.

Briggs (W.) and Bryan's (G. H.) *The Tutorial Dynamics*, 3/6
Copestan's (S. M.) *Vaccination, its Natural History and Pathology*, cr. 8vo. 6/ net.
Glasgow Hospital Reports, edited by G. S. Middleton and H. Rutherford, Vol. 1, 8vo. 12/6 net.
Poynting (J. H.) and Thomson's (J. J.) *A Text-Book of Physics: Sound*, 8vo. 8/6
Sekon's (G. A.) *The Evolution of the Steam Locomotive*, 5/

Thompson's (G. J. S.) *Poison Romance and Poison Mysteries*, royal 16mo. 6/6
Thorp's (F. H.) *Outlines of Industrial Chemistry*, 15/ net.
Walters's (F. R.) *Sanatoria for Consumptives in Various Parts of the World*, 10/6 net.
Willey's (A.) *Zoological Results from New Britain, New Guinea, Loyalty Islands, &c.*, Part 2, 4to. sewed, 12/6

General Literature.

Barry's (W.) *The Two Standards*, extra cr. 8vo. 6/6
Bright (F.) and Machray's (R.) *The Vision Splendid*, 6/6
Century of Indian Epigrams, by P. E. More, 12mo. 5/6
Dickens's (C.) *The Mystery of Edwin Drood and Master Humphrey's Clock*, Gadshill Edition, extra cr. 8vo. 6/6
Gerard's (D.) *Things that have Happened*, cr. 8vo. 6/6
Jones's (W. B.) *A Brace of Yarns*, cr. 8vo. 6/6
McCabe (J.) and Darien's (G.) *Can We Disarm?* cr. 8vo. 2/6
Miller's (G. W.) *Fettered by Fate*, cr. 8vo. 6/6
Public Schools Year-Book, cr. 8vo. limp, 2/6
Storey's (G. A.) *Sketches from Memory*, 8vo. 12/6
Taylor's (M. I.) *An Imperial Lover*, cr. 8vo. 6/6
Thom's Official Directory, 8vo. 21/6
Winchester's (M. E.) *Little King Rannie, the Missing Heir of Camberley*, cr. 8vo. 6/6

FOREIGN.

Theology.

Cohn (N.) *Die Zarath-Gesetze der Bibel*, 2m.
Cornill (C. H.) *Geschichte des Volkes Israel von den ältesten Zeiten bis zur Zerstörung Jerusalems durch die Römer*, 8m.

Fine Art and Archaeology.

Félicien Rops et Quelques Aspects de son Œuvre, 5fr.

Poetry.

Verhaeren (É.) *Les Visages de la Vie*, 3fr. 50.

Music and the Drama.

Hermant (A.) *Le Théâtre des Deux Mondes*, 3fr. 50.
Maubel (H.) *Préfaces pour des Musiciens*, 3fr. 50.
Williamowitz-Moellendorf (U. v.): *Sophokles: Oedipus-Kuripides: Hippolytos, Der Mütter Bittgang, Herakles, Iubers*, each 1m.
Wurzbach (W. v.): *Lope de Vega u. seine Komödien*, 4m.

Bibliography.

Hupp (O.) *Ein Missale speciale, Vorläufer des Psalteriums v. 1457*, 5m.

Philosophy.

Berr (H.) *L'Avenir de la Philosophie*, 7fr. 50.

History and Biography.

Gourgaud (Baron): *Sainte-Hélène, Journal Inédit de 1815 à 1818*, Vol. 1, 7fr. 50.
Guy (H.) *Essai sur Adan de la Hale*, 10fr.
Lenotre (G.): *Le Marquis de la Rouerie et la Conjuración Bretonne, 1790-93*, 7fr. 50.
Potocka (Comtesse A.): *Voyage d'Italie, 1824-7*, 3fr. 50.
Sagnac (P.): *La Législation Civile de la Révolution Française, 1789-1804*, 10fr.
Séché (L.): *Volney, 1757-1820*, 5fr.
Thomas (Col.): *Au Cours de la Vie*, 4fr.
Wolf (G.): *Deutsche Geschichte im Zeitalter der Gegenreformation*, Vol. 1, Part 3, 9m.

Education.

Rocafort (J.): *L'Éducation Morale au Lycée*, 3fr. 50.

Folk-Lore.

Jurkschat (C.): *Litauische Märchen u. Erzählungen: Part I. Im Galbraster Dialekt*, 4m.

Philology.

Jaussen (T.): *Grammaire et Dictionnaire de la Langue Maorie*, 20fr.

Science.

Istvánfi (G. de): *C. Clusii Atrabatis Icones Fungorum in Pannonis Observatorio*, Part 1, 14m.
Webber (E.): *Technisches Wörterbuch in 4 Sprachen*, 3m.

General Literature.

Debans (C.) *L'Aventurier malgré lui*, 3fr. 50.
Delpit (É.) *Le Talion*, 3fr. 50.
Eckhoud (G.): *Escal-Vigor*, 3fr. 50.
Foley (C.): *Zéphyrin Baudru*, 3fr. 50.
Forthuny (P.): *La Voie Idéale, les Épreuves Inquiètes*, 3fr. 50.
Gandolph (M.): *La Vie et l'Art des Scandinaves*, 3fr. 50.
Gastynne (J. de): *Cœur Sacrifié*, 3fr. 50.
Perret (P.): *Thérèse Vaubecourt*, 3fr. 50.
Rainaldi (H.): *Escarmouches*, 3fr. 50.
Rosny (J. H.): *Les Ames Perdues*, 3fr. 50.
Suze (E. de): *Journal d'une Juive au Couvent*, 3fr. 50.
Vignemal (H.): *Vain Effort*, 3fr. 50.

TO THE ONE THAT HATH HIS HEART.

AURORA, in her rosy cloak,
Came gently o'er the hill.
The slumber of the lark she broke,
The blackbird on the bough she woke,
Yet left the forest still.

She bathed her ankles in the mere
Below yon belt of fir;
Of prying eyes she knew no fear:
The stars had fled, the sky was clear,
The sun but scarce astir.

When lo! were all at once undrawn
The curtains of the day:
You stood upon this dewy lawn,
Your golden hair outdid the dawn,
And swept my grief away.

BLANCHE LINDSAY.

THE GREAT ASSIZE.

In the volume of Fines just published by the Pipe Roll Society there occurs a single word, which might easily be overlooked, but which, when explained, may prove a clue to one of the as yet unsolved problems of our early legal and constitutional history. For the origin of the Great (or Grand) Assize we are dependent, I believe, on a passage in the work assigned to Glanvill. The chronicles, and apparently the records, of the time preserve silence on the point; and Dr. Stubbs can only say that,

"unfortunately, we are unable to discover the date at which the Great Assize was issued; if this were known, it would probably be found to coincide with one of the periods at which great changes were made in the judicial staff."—'Const. Hist.'

The same great authority appears, in his 'Select Charters,' to lean to a date before 1170, the period which then closed having

"possibly witnessed several of the other reforms, the effect of which we see in the work of Ranulf Glanvill, and which form a step in constitutional progress the importance of which cannot be exaggerated."

The date, however, is still unknown, as Sir F. Pollock has lately admitted,* although Prof. Maitland and he, it would seem, incline somewhat to a date as early as that of the Assize of Clarendon, namely, 1166.†

Now a Yorkshire fine of October 30th, 1197, mentions incidentally that the "tenant" had put himself "in magna assisa domini Regis de Windeshores ad recognoscendum utrum ipse maius Jus," &c. The exceptional addition of the words I have italicized enables us, for the first time, to localize the Great Assize. It now becomes as local as those of "Clarendon," of "Northampton," &c. But further, judging from the analogy of these, it must probably have originated at a great council, a presumption confirmed by Glanvill's words that the king granted it "de consilio procerum." This would rather point to the great Windsor councils of April, 1170, October, 1175, and April, 1179. Of these the last occasion would have been peculiarly suitable, closely identified as it was with great legal changes. A comparison of the passages in Hoveden (ii. 89, 190) on the councils of Northampton (1176) and Windsor (1179) will favour this conclusion. The so-called 'Benedictus' says that at the latter the king "congregatis episcopis et comitibus et proceribus regni apud Windeshores, communieorum consilio coram rege filio suo, divisit in quatuor partes Angliam" for legal purposes; and Dr. Stubbs, dealing with this "great council" at Windsor, claims that this year is memorable on several grounds, and refers us specially to R. de Diceto's statements on its legal reforms.‡ But the existing view of these reforms, based as it is on the chronicles,§ should be modified, I think, in the light of the evidence I have adduced in 'Feudal England' (pp. 511-3, 576).

The date I have suggested for the Great Assize is, of course, only tentative; but, should it commend itself, it would synchronize, in a very interesting manner, with the advent of Glanvill to power.

J. H. ROUND.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 19th and 20th inst. a library of a well-known collector, deceased, chiefly of French books, most of which were in good French bindings:—Burton's Arabian Nights, 29l. Dickens's Works, *édition de luxe*, 30 vols., 41l. Egan's Life in London, 10l. 15s. Gautier, Mlle. de Maupin, with extra plates on Japanese paper, 1883, 12l. Auld Robin Gray, edited by Sir W. Scott for the Bannatyne Club, presented by the

* *Harvard Law Review*, December, 1898, p. 239.

† 'History of English Law' (1895), i. 126.

‡ Preface to 'Benedictus,' vol. ii. p. lxxii.

§ Stubbs's 'Constitutional History'; Pollock and Maitland's 'History of English Law,' i. 132-3; *Harvard Law Review*, December, 1898, pp. 237-8.

editor, 11l. Ch. Blanc, *Histoire des Peintres*, 11l. 10s. M. Cramer, *Le Monde dans une Noix*, Madame de Pompadour's copy, 7l. 10s. La Caricature, Paris, 1830-5, 8l. Della Bella Etchings, 8l. 13s. École Française, Étampes en Couleurs, 28l. 10s. Lafontaine, Contes et Nouvelles, Fermiers Généraux, 31l. De Laumon, *Apropos de Société*, 1776, 7l. 15s. Lever's Novels, copyright edition, 10l. 10s. Longus, Daphnis et Chloë, with the Regent's plates, 1718, 11l. 5s. Marguerite de Navarre, Héphtameron, 1780-81, 13l. Thackeray's Works, *édition de luxe*, 20l. 10s. Gazette des Beaux-Arts, 35 vols., 10l. Grammont, Mémoires, Japanese paper edition, 1888, 11l. Les Lettres et les Arts, 16 vols., 1886-9, 12l. 12s. A collection of prints by Bartolozzi and others, 96l.

Messrs. Hodgson & Co. sold recently the following important items: Dugdale's Monasticon, 8 vols., 18l. Surtees's Durham, 4 vols., 26l. Nichols's Leicester, 4 vols. (vol. iii. part ii. wanting), 39l. 10s. Musée Français et Musée Royal, 6 vols., 10l. 10s. Whitaker's Richmondshire, 2 vols., 12l. Ackermann's Microcosm of London, 3 vols., 10l. 10s. Pilkington's Dictionary of Painters, with extra portraits and crayon drawings, 15l. Smith's Catalogue Raisonné of Dutch, Flemish, and French Painters, 9 vols., 35l. 10s. Symonds's Renaissance in Italy, 7 vols., 18l. 15s. Paradise Lost, 1669, 16l. Byron's Poems on Various Occasions, Newark, 1807, 24l. Nichols's Literary Anecdotes and History, 17 vols., 11l. 5s. Howell's State Trials, 34 vols., 12l. 5s. Florio's Montaigne, 1603, 17l. Kelmescott Press Issues: Tennyson's Maud, Morris's Gothic Architecture, Amis and Amiles, and German Woodcuts of the Fifteenth Century, 4 vols., 10l. 1s.

THE GAME OF "CONQUERORS."

In the year 1857, when a boy at Brighton College, the game with walnut-shells mentioned by Mr. Higham was in full swing during the autumn, and in the following year I had the pleasure of breaking all the shells in the head master's house, and the result was I had to meet the champion shell holder in the school, my friend the late A. R. Margary (afterwards murdered in Burma), and after a contest extending over three nights I smashed his shell, annexed his numbers (amounting to over two thousand), and became champion.

Alas! next day my shell was handed round the class, seized by the master, and ruthlessly thrown into the fire; but in the evening I forgot my loss on a visit from my friends rescued from Lucknow.

HENRY GRIFFITH.

Apropos of Mr. Higham's remarks, I remember that about the year 1848, when I was a schoolboy at Newport, Isle of Wight, I often played conquerors with both horse-chestnuts and walnut-shells. Further, we boys used to play the game with snail-shells, by forcibly pressing the hard terminal tops against one another. The rules of the game were identical with those given by Mr. Higham.

R. TUCKER.

PRECISELY the same game as that described by Mr. Charles Higham (in *Athen.* No. 3717, p. 83) was played in my young days (1856-61) at the Grammar School, Blackburn, Lancashire. It was alike in every detail—played with horse-chestnuts, called cobbles, and the winners accumulated the conquests of those he conquered.

S.

Canonbury, January 23, 1899.

If it will prove of any advantage to Mrs. Gomme, I can testify that fifty years and more ago the game of "conquerors" was played in Derby, in precisely the same way as that described in Saturday's *Athenæum*, by Mr. Charles Higham, as having been played at Loughborough.

T. PLACKETT.

"OUT OF PRINT."

Liverpool, January 21, 1899.

CAN any reader say when the singular term "out of print" was first used? It occurred in the *Monthly Review* for January, 1811 (*vide Athenæum*, No. 3717, p. 84), and was then quoted by J. Godwin, the publisher, in a notice concerning 'Poetry for Children by C. and M. Lamb.'

The expression is bewildering to the general public, and appears to have given rise to a happier phrase, "stock exhausted."

JAGGARD & CO.

THE SPRING PUBLISHING SEASON.

MR. NUTT will publish 'Salvage,' by Lucy Magnus, — a thoroughly revised edition of Ecclesiastes, a new translation, with critical and exegetical commentary, and an introduction on the debt of Jewish to Greek philosophy, by Mr. Thomas Tyler, — 'Anna Ruina,' a drama in five acts, by Michael Field, — and 'Mary, Queen of Scots,' the chief documents and contemporary testimonies concerning her reign and life, chronologically arranged and annotated by Mr. R. Rait (in the series of "Scottish History from Contemporary Writers").

Messrs. T. & T. Clark, of Edinburgh, promise the following: 'The Epistle to the Hebrews: the First Apology for Christianity,' by Prof. A. B. Bruce, — 'The Theology of the Epistle to the Hebrews,' with a critical introduction by the Rev. G. Milligan, — '1 and 2 Samuel,' by Dr. H. P. Smith (new volume of the "International Critical Commentary"), — 'The Theology of the New Testament,' by Dr. G. B. Stevens (new volume of the "International Theological Library"), — 'General Introduction to the Study of the Holy Scripture,' by Prof. C. A. Briggs, — a translation of 'Bible Studies,' by Prof. A. Deissmann, edited by Prof. W. M. Ramsay, — 'The Exiles' Book of Consolation' (Deutero-Isaiah), by Prof. König, of Rostock, — and the second volume of 'A Dictionary of the Bible,' edited by Dr. Hastings.

Among the spring announcements of Messrs. William Blackwood & Sons is a series of literary monographs under the title of 'Modern English Writers,' opening with 'R. Louis Stevenson,' by Mr. L. Cope Cornford; 'George Eliot,' by Mr. Sidney Lee; and 'John Ruskin,' by Mrs. Meynell. The other volumes arranged for are 'Froude,' by John Oliver Hobbes; 'Huxley,' by Mr. Edward Clodd; 'Browning,' by Mr. Augustine Birrell; 'Tennyson,' by Mr. Andrew Lang; and 'Matthew Arnold,' by Prof. Saintsbury. Thackeray and Dickens will also be included in the series, the former being dealt with by Mr. Charles Whibley and the latter by Mr. W. E. Henley. Messrs. Blackwood are also going to publish 'The Autobiography and Letters of Mrs. Oliphant,' edited by Mrs. Coghill, a cousin of the writer's. The autobiographical portion was left ready for the press.

Messrs. Skeffington announce 'The Very Bond of Peace,' a series of meditations by the Rev. C. A. Keightley, — 'The Sorrows of the King,' by the Rev. R. S. Hutton, — 'Lessons from the Passion of our Lord for Modern Life,' by the Rev. S. C. Lowry, — 'Divine Guidance,' by the Rev. M. B. Williamson, — 'The Angels of God,' by the Rev. J. B. Johnson, — 'Sermons for the Christian year,' by Mr. A. E. P. Gray, — and a story of the north of Ireland, 'Warp and Weft,' by Miss Violet Hobhouse, author of 'An Unknown Quantity.'

Literary Gossip.

THE publication of the 'Letters of Robert Browning and Elizabeth Barrett Barrett,' which was postponed from last autumn to meet the exigencies of American copyright, has now been definitely fixed for February 15th.

SEVERAL of Mr. W. E. Henley's poems, including 'Out of the Night' and 'Bring her again, O Western Wind,' have been set to music by the Hungarian composer Mr. Korbay. They will be published within a cover for which Mr. John Sargent, R.A., has made a striking design of two Michael-angelesque figures.

MR. JOHN BLACK ATKINS watched the progress of the recent Spanish-American war in the West Indies as correspondent of the *Manchester Guardian*. His letters from Cuba and Porto Rico have now been rewritten and enlarged into a volume, which will be published shortly by Messrs. Smith, Elder & Co., under the title of 'The War in Cuba: the Experiences of an Englishman with the United States Army.' The book will contain four maps and a battle frontispiece by Mr. J. da Costa.

THE book that Mr. G. M. Trevelyan, son of Sir G. O. Trevelyan, is going to publish through Messrs. Longman is an enlargement of a dissertation originally sent in in competition for a fellowship at Trinity College, Cambridge. Its object is to give a general picture of English society, politics, and religion in the age of Wycliffe, and to recount the leading and characteristic events of a period which represents, as far as England is concerned, the meeting-point of the mediæval and the modern. As the book is now addressed to the general reader, and not to students, the author felt obliged to omit here and there the discussion of historical problems which throw little or no light on the period as a whole. For a similar reason he has given his quotations from 'Piers Plowman' and Wycliffe in modern English, though he has not ventured to take the same liberty with Chaucer. The notes and appendices contain proofs of statements in the text, and are intended for the historical critic. Many of the authorities used in the book have been now for the first time unearthed in the Public Record Office and British Museum. The political history is restricted to the years 1376 to 1385, because they form a separate epoch in secular affairs. On the other hand, the history of the Lollards is carried down to Richard's death, and an additional chapter is added, briefly relating their fortunes down to 1520. The author has made use of the new and important work on the Peasants' Rising by the late M. André Réville and the successor of his labours, M. Petit-Dutaillis, and also of Mr. Edgar Powell's 'Rising in East Anglia.'

ALONG with Mr. Powell, Mr. Trevelyan hopes in the course of the next year to publish a small volume of documents from the Record Office. It will contain trials of the rebels of 1381 passed over by M. Réville, the trial of John of Northampton, papers relating to the early Lollards, and various matters that will be of permanent value to historians; the references to these original documents will be found in the foot-notes and appendices to Mr. Trevelyan's present book.

THE amusing series of articles on 'Odd Volumes and their Book-Plates,' which have been appearing in the *Journal* of the Ex-Libris Society, are about to be republished uniform in size and style with the well-known and much-sought *opuscula* of the

Sette of Odd Volumes. Mr. Walter Hamilton will there reveal himself as the writer of the booklet, of which only 150 copies are to be offered for sale. Mr. George Redway will publish it.

MESSRS. SMITH, ELDER & Co. will publish immediately a new novel, entitled 'The Pride of Life,' by Sir William Magnay, Bart., the author of 'The Fall of a Star.' An industrial dispute forms a leading *motif* in the story.

ANOTHER large consignment of ancient and interesting Hebrew fragments has reached the British Museum. The vaults of the old Cairo synagogue where the finds were made are now said to be exhausted, and searchers after fresh material will, therefore, have to turn their attention elsewhere. Among the new acquisitions are many curios, which will be classified and described in due course.

WE are informed that the Publishers' Association invited the Society of Authors to confer with it on the draft agreements it drew up last summer; but the Society declined the invitation. We do not at all like the agreements, but the Society should not have declined to discuss them in a friendly spirit. Perhaps it would have converted the Association to our view.

"G. G.," whose sporting stories are becoming popular, has written a new book on 'Riding,' which is to be brought out by Mr. George Redway. "G. G." is the brother of Mr. Harper, the well-known gentleman rider.

MR. JOHN G. LEIGH, who writes 'The Powers and Samoa' in the current number of the *Fortnightly Review*, is compiling a volume dealing with the people, history, and politics of the Samoan islands.

A NEW book by Hans Breitmann (Mr. G. C. Leland) is to appear, entitled 'Have you a Strong Will?' Mr. George Redway is to publish it.

UNDER the title 'Aspects of Religious and Scientific Thought,' Messrs. Macmillan & Co. are about to publish in their "Eversley Series" a volume selected from the late Mr. R. H. Hutton's contributions to the *Spectator*. The selection has been made by Mr. Hutton's niece, Miss Elizabeth Roscoe.

MR. HORACE BROOKS MARSHALL will preside at the annual general meeting of the News-vendors' Benevolent Institution, to be held at the Memorial Hall on the 21st of February, when it will be proposed to elect three pensioners.

A MEMORIAL to Mr. R. H. Quick, the educational writer and reformer, is being promoted by some of his admirers and disciples. There is already a fairly long list of subscriptions.

DURING the month of January three monthly magazines and one quarterly have been established to promote various interests in English secondary and elementary education.

THE news of the death of Mrs. Anne Douglas Cupples has just reached us, *vid* the United States. She died November 14th, 1898, at Mosgiel, near Dunedin, where she had made her home since her husband, George Cupples, the author of 'The Green Hand,' died in 1891. Mrs. Cupples gave to the

world a number of books, mainly books for children, and will always have a certain kind of reputation because of her 'Tappy's Chicks; or, Links between Nature and Human Nature.' They appeared in *Good Words for the Young*. They attracted the attention of the late E. P. Whipple, and he caused their republication in the United States. They were issued under the title of 'Singular Creatures,' perhaps a year or two prior to the coming out in book form over here. Mrs. Cupples was about fifty-eight years of age. Her father was as Major Archibald Douglas once well known in Edinburgh, her birthplace, where she had practically resided most of her life.

PROF. GUSTAV GILBERT, who died at Gotha on January 3rd, in his fifty-seventh year, had made a reputation for himself by his writings on ancient Greek history. His best-known work is the 'Handbuch der griechischen Staatsalterthümer.'

IT is understood that the usual course of filling up such a vacancy, either from among the four British correspondents or from another British choice, will not be followed on the occasion of selecting a successor to Mr. Gladstone in the Academy of Moral and Political Sciences of France, and that a gentleman of another nationality will be selected.

THE publishers of 'Psychology in the Schoolroom,' reviewed in the *Athenæum* of January 14th, are Messrs. Longman & Co., not Messrs. Green & Co. as we stated.

THE only Parliamentary Paper of interest this week is a Report on Local Government and Finance in Prussia (1d.).

SCIENCE

PROF. ALLEYNE NICHOLSON.

PROF. ALLEYNE NICHOLSON, M.D., D.Sc., F.R.S., whose death took place after a short illness at Aberdeen last week, will be widely missed. The son of the well-known Oriental scholar Dr. John Nicholson, of Penrith, he was born in 1844, educated by Francis Newman and at Appleby Grammar School, and studied later at the universities of Göttingen and Edinburgh, graduating at the latter with the Baxter Scholarship in Natural Science, first-class honours, and the Ettles Scholarship as the most distinguished student of his year in medicine. In 1869 he was an extramural lecturer at Edinburgh. He was appointed to the Chair of Natural History in the University of Toronto, 1871; Biology at Durham in 1874, and Natural History at St. Andrews in 1875. Since 1882 he had held the Regius Professorship at Aberdeen in the same subject. In 1888 he received the Lyell Medal, and in 1897 was made F.R.S. Prof. Nicholson was an able and attractive lecturer, as the popularity of the two courses he delivered as Swiney Lecturer on Geology in London showed. The new Scotch ordinances involved a good deal of extra work at Aberdeen in systematic and practical zoology, which he organized with great success. In practical work and field geology he was particularly vigorous. His printed work in books and contributions to learned societies was extensive, and his investigations cleared up such different subjects as the deep water fauna of Lake Ontario and the geology of the Lake District. He was, perhaps, at his best as a specialist in palæontology, in which his monographs were original, and well known on the Continent. The Stromatopora and the Graptolites were a favourite subject of

study with him, which yielded much valuable result. His 'Manual of Zoology' and other scientific text-books are extensively used, though not universally approved of in all points by the scientific world. They are distinguished by clearness of style, excellent illustrations and diagrams, for the making of which the professor was noted, and thorough workmanship. He always made his own index, and it was characteristic of his ideals of work that the revision of one of his manuals cost him so much time and labour as seriously to impair his health. Though he was no seeker after society, his geniality of temper, unflagging sympathy and interest, endeared him to his students, and, indeed, to all who knew him, as one of the most delightful of men.

CHEMICAL NOTES.

KEISER has now perfected his method by which the synthesis of water is effected by the combustion of a weighed quantity of hydrogen, thus avoiding the necessity of any gasometric measurement. In principle it is as follows:—A quantity of spongy palladium is weighed, saturated with hydrogen and again weighed, the increase in weight giving the amount of hydrogen absorbed. The hydrogenized palladium is then submitted to the action of a very slow stream of pure oxygen, and the water formed collected and weighed. The results obtained, from very closely agreeing determinations, are that one part of hydrogen yields 8.940 parts of water; hence, if the atomic weight of hydrogen is taken as unity, that of oxygen is 15.880.

Ladenburg has endeavoured to prepare pure ozone by liquefying ozonized air by means of liquid oxygen, and then allowing it in great part slowly to evaporate, when finally a small quantity of a blackish-blue, almost opaque liquid is left. This liquid on evaporation gave a gas containing 84.4 per cent. of ozone, and determinations of its density by the effusion method enabled the density of pure ozone to be calculated, the figure so obtained being 1.749. Ozone is not so soluble in water as was supposed, as at the ordinary temperature water only absorbs 1/100 of it. Ladenburg also endeavoured to determine the boiling-point of liquefied ozone, but was not successful, the apparatus exploding when the temperature had risen to -125°C . Troost states that the boiling-point, at atmospheric pressure, is -119°C .

Berthelot finds that hydrogen is not oxidized by concentrated nitric acid when placed in contact with it for a fortnight, either in the dark or exposed to direct sunlight, and that no oxidation is effected by heating at 100°C . for some hours. Pure nitric acid suffers no decomposition if kept in the dark at the ordinary temperature for some weeks, but at 100°C . in the dark it decomposes, although incompletely, into oxygen, nitric peroxide, and water.

Of the many methods that have been proposed for preparing metallic calcium, Moissan says that not one yields that element in a pure condition. It can, however, be obtained in a pure state by heating calcium iodide in a closed iron crucible with an excess of sodium. The liberated calcium dissolves in the sodium, and, on cooling, crystallizes in brilliant white hexagonal forms, which are left when the fused mass is treated with absolute alcohol. It has a specific gravity of 1.85 and melts at 760°C ., is less malleable than potassium or sodium, and shows a crystalline fracture. Its surface is brilliant and silver white in colour. It can also be prepared by the electrolysis of fused calcium iodide. When calcium is heated in an atmosphere of dry hydrogen, calcium hydride, CaH_2 , is formed; this is a white, crystalline mass, which burns brilliantly in oxygen, yielding fused lime.

Some years ago the occurrence of a new element, davyum, in platinum ores, was announced by Kern. Prof. Mallet, working on the residues from a large quantity of Russian platinum, which had been furnished to him by Messrs. Johnston

and Matthey, endeavoured to obtain this new element; but although he did succeed in getting a very small amount of a substance which in its behaviour appeared to be Kern's davyum, yet this proved to be nothing more than a mixture of rhodium and iridium with a trace of iron. From these results the existence of davyum, whilst not absolutely disproved, is rendered very doubtful.

SOCIETIES.

ROYAL.—Jan. 19.—Lord Lister, President, in the chair.—The following papers were read: 'Observations upon the Normal and Pathological Histology and Bacteriology of the Oyster,' by Prof. Herdman and Prof. R. Boyce; 'On the Formation of Multiple Images in the Normal Eye,' by Mr. S. Bidwell; 'On the Vibrations in the Field round a Theoretical Hertzian Oscillator,' by Prof. K. Pearson and Miss Lee; and 'On the Refractive Indices and Densities of Normal and Semi-normal Aqueous Solutions of Hydrogen Chloride, and the Chlorides of the Alkalies,' by Sir J. Conroy.

SOCIETY OF ANTIQUARIES.—Jan. 12.—Viscount Dillon, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. Rome exhibited a beautiful worked jug and bowl of diorite, of the Roman period, found in Egypt.—Mr. J. R. Allen exhibited a series of photographs of drawings of Richmond Castle, Yorks, and St. Agatha's Abbey at Easby, near Richmond, by Mr. Worthington Smith.—Mr. E. Almack exhibited a portrait of King Charles I.—Mr. F. Jackson, through the Secretary, exhibited a white marble head, probably of the classical period, found in Herefordshire.—The following gentlemen were elected Fellows: Dr. T. N. Brushfield, and Messrs. E. A. Barry, Godfrey Williams, H. J. Greenwood, W. C. Alexander, Guy Laking, and J. A. Bradney; and as an Hon. Fellow, Herr Wendelin Boeheim.

Jan. 19.—Viscount Dillon in the chair.—The Rev. G. F. Harvey exhibited a Roman bronze vessel found in the Witham.—Mr. Leonard Lindsay, by permission of Mrs. Weld, exhibited a stole and fanon of early fourteenth-century date, and embroidered throughout with shields of arms, which have long been preserved at Leagram Hall, Lancashire, with a chasuble and other things. The chasuble is of late Flemish work, but the stole and fanon are of *opus Anglicanum*, and closely resemble the work of the Syon cope, with which they are believed to have had some connexion. The Syon cope was lent for exhibition also from the South Kensington Museum.—Mr. Everard Green, Rouge Dragon, communicated some notes on the heraldry of the stole and fanon.—In the discussion that followed Mr. Micklethwaite drew attention to the chief features of the Syon cope, and showed that it had been stripped of its orphreys and otherwise mutilated, but had been brought to its present form, probably in the seventeenth century, by the addition of pieces of embroidery of about the same date, but different workmanship, though English. The narrow band with armorial lozenges now forming the border had that afternoon been made out by Mr. St. John Hope to consist of a stole and fanon of similar work and design to that exhibited by Mr. Lindsay, but somewhat shortened by cutting away the widened ends.—Mr. Hope also made some remarks, in which he pointed out that so far as the arms on the stole and fanon from Leagram could be positively identified they indicated a date during the latter part of the thirteenth century rather than in the fourteenth, and many of the arms were to be found in the rolls of arms of Henry III.—Mr. J. L. Myres read a paper 'On the Age and Purpose of the Megalithic Structures of Tripoli and Barbary,' of which the following is an abstract. The Senams of Tripoli, in N. Africa, are structures resembling narrow doorways built of large stones, with pairs of holes in the jambs for the insertion of wooden crossbars. The Arab name signifies 'idol,' and the monuments have been usually regarded as objects of worship of pre-Roman date. Before them frequently lie a flat stone with a square or circular channel in the upper surface (which has been described as an altar), and a massive block with deep mortices in the ends, which has been inexplicable hitherto. Mr. Myres argued that the distinction between the masonry of the Senams and that of Roman buildings on the same sites cannot be maintained; that the Senams and channelled stones are frequently bedded in Roman concrete foundations, and are then certainly not of pre-Roman date; that the channelled and mortised stones are indistinguishable from the press-beds and weight-stones of late Greek and Roman oil-presses; and that the structure of the Senams themselves shows that they were designed to resist a thrust acting upwards on their cross-bars, such as would result if they formed the fulcrum of the lever

with which such presses are worked. Fragments of oil mill-stones and mill-troughs on the Senam sites and of Roman irrigation-reservoirs near at hand support the same conclusion; and similar presses and mills are represented in use on Roman monuments, while on a gem in the Berlin Antiquarium the fulcrum of the press-lever is a Senam. In conclusion, it was pointed out that similar misconceptions had arisen about the 'megalithic remains' of other types of oil-presses in Cyprus and in Palestine.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Jan. 18.—Mr. C. H. Compton, V.P., in the chair.—Mrs. Collier exhibited some interesting drawings of prehistoric animals, scratched upon reindeer horns found at Perigord, in France.—The first paper was contributed by the Rev. Arthur Courtenay Roberts, Vicar of Dunmow, upon 'An Essex Church Tower,' and was read in his absence by Dr. Winstone. This tower belongs to the church of Great Dunmow, not the Dunmow known by the fitch of bacon. The church is of fine proportions, and possesses a very large chancel, the author's theory being that the chancel was built for right of sanctuary, the nave and tower being added later. A partial restoration was commenced in August last, when the plaster was removed, and the original flint work exposed, and this restoration has brought to light many interesting features, including the exterior of the old turret staircase, similar to those at Hadleigh, Ingtestone, and other churches in the Eastern Counties.—The second paper was by Dr. W. de Gray Birch, entitled 'Historical Notes on Ramsey Abbey MSS.' The Benedictine abbey of Ramsey, in Huntingdonshire, is believed to have been founded, in or about A.D. 969, by Alwinus, a duke or earl of the East Anglians, at the instigation of Oswald, one of the most active archbishops who ever occupied the provincial chair of York Cathedral. Regarding the derivation of the name Ramsey, the author thought it might be taken to mean Raven's Island. The abbey stood at the upper end of the town, toward the south, at a little distance from the present church. The only remains existing are the ruined gateway, a rich specimen of florid Gothic, and some much older work in the kitchen of Lord de Ramsey's house. The paper was full of most interesting extracts from and references to the valuable series of MSS. once belonging to this noble abbey, now preserved in the British Museum and the Public Record Office. It was intended to visit Ramsey during the recent Congress of the Association at Peterborough, but the idea was reluctantly abandoned.

NUMISMATIC.—Jan. 19.—Dr. O. Codrington in the chair.—Mr. T. Bliss exhibited some rare pennies of kings of Mercia, including Offa, Coenwulf, Bertulf, and Ceolwulf.—Mr. W. C. Boyd exhibited some pennies of Eadred and Eadgar, all bearing the names of unpublished moneyers or being unpublished varieties.—Mr. L. A. Lawrence showed a series of groats, half-groats, pennies, &c., of Henry IV. and V., and invited members to bring to his notice any varieties of these coins, as he hoped to throw some fresh light on the classification of this series.—Mr. P. Nelson contributed a paper on coins and tokens of the Isle of Man. Having given a slight sketch of the history of the island, especially in reference to its numismatics, Mr. Nelson traced the origin and development of the Triskeles or Triune, the heraldic Manx symbol. This sign was shown to be of considerable antiquity, as it is found on coins of Lycia and Pamphylia of the sixth century B.C., and at later times on those of Syracuse and on Roman republican denarii. Its original connexion with the Isle of Man was difficult to trace, but Mr. Nelson supposed that it may have come through Alexander III. of Scotland, who was also King of Man and the Isles, and whose wife was the sister of the Queen of Sicily. The fact that its first appearance with the motto "Quocunque jeceris stabit" was about that time (A.D. 1266-86) seemed to bear out this view. The writer then described the currency of the island, which, with the exception of a few tokens of the seventeenth century, consisted only of pennies, halfpennies, and farthings of the eighteenth and nineteenth centuries. These pieces were first issued by the Derby family, who were "Lords of Man," and afterwards by the Athols, who succeeded to the title by right of inheritance. When the Isle of Man was incorporated in 1765 with the British dominions by purchase, the coinage assumed a regal character, and continued so till 1839, the date of the last issue of a separate currency. In 1840 all coins, except those of English type, were suppressed by Act of Parliament.

ZOOLOGICAL.—Jan. 17.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December.—Dr. F. P. Moreno exhibited and made remarks upon the original specimen of the recently described mammal *Neomylodon listai*, which he believed to be a portion of the skin of one of the old Pampean *Mylodons*

now quite extinct.—Mr. Slater read some extracts from letters recently received from Mr. J. S. Budgett, who had been sent by the Council on a scientific mission to the Gambia.—Mr. A. H. Cocks exhibited some living specimens of supposed hybrids between the stoat and ferret.—Mr. R. E. Holding exhibited and made remarks upon some deformed antlers of a fallow deer and of an axis deer. The abnormality in the former was thought to be due to imperfect formation of the "burr," and that of the latter to continued bad health.—Mr. G. E. H. Barrett-Hamilton exhibited some skins of continental squirrels which showed remarkable seasonal changes in coloration, and pointed out their differences from British specimens.—Dr. A. Willey gave an account of his itinerary in the years 1894 to 1897, while in search of the eggs of the pearly nautilus. His travels took him to New Britain, New Hanover, New Guinea, Sydney, New Caledonia, the Loyalty Islands, and elsewhere. In addition to results connected with the main object of the journey, the author described a number of collateral results which were of special interest. These related largely to animals which occupy a low position in the scale of the animal kingdom, and represent vestiges of what were in all probability predominant types in former ages, such as *Balanoglossus*, *Amphioxus*, and *Peripatus*. The geographical distribution was of great interest. The paper was illustrated by lantern-slides portraying some of the author's captures and the methods employed in procuring his material.—Prof. D'Arcy W. Thompson read a communication on 'Characteristic Points in the Cranial Osteology of the Parrots.' The orbital ring, the auditory region, the quadrate bone, and other minor characters were described in about forty genera. Stringops, in regard especially to its quadrate bone, seemed to be the most primitive form. Nestor was in several respects still more divergent from the rest, though its divergent characters were not necessarily primitive. The Australian parrots, apart from the cockatoos, formed a very homogeneous group, and *Aprosmictus*, *Polytelis*, and *Pyrhulopsis* agreed in osteological characters with the *Platycercinae*, and deserved accordingly to be removed from the *Palaeornithinae* with which Salvadori had associated them. *Calopsittacus*, which in some respects was typically *Cacatuite*, resembled in others *Melopsittacus* and *Nymphicus*, and might form a link between the two Australian families. The forms grouped in the "*Psittacinae*" were not closely related: *Coracopsis* was more allied to *Eclectus* than to *Psittacus*, and *Dasyptilus* was a peculiar and isolated form. The true lories formed a natural group, probably not far remote from the *Platycercinae*. *Chrysotis* and *Pionus* had distinctive characters, and *Pachynus*, *Caica*, and the African *Psecephalus*, grouped with them by Salvadori, were osteologically very different. *Caica* resembled *Myopsittacus*, though the latter was usually grouped with the *Conures*. *Agapornis* was very different from the other *Palaeornithinae*, but *Pachynus*, *Brotogeris*, and *Psecephalus* showed resemblances to the latter family.—A communication from Miss Isa L. Hiles on the gorgonacean corals collected by Mr. J. Stanley Gardiner on Funafuti was read. The collection contained specimens of two new species, viz., *Acamptogorgia spinosa* and *Villegorgia rubra*, and of other species, some of them of interest as having been described previously only from localities far removed geographically from Funafuti.—Some notes from Mr. A. E. Shipley on a collection of gephyrean worms obtained on Christmas Island by Mr. C. W. Andrews were read. One species of echiroid and five of sipunculoid worms were treated of in this paper.—Notes on the *Corallidae* of Madeira and descriptions of two new species, viz., *Pleurocorallium tricolor* and *P. maderense*, from Mr. J. Yate Johnson, were read.

CHEMICAL.—Jan. 19.—Prof. Dewar, President, in the chair.—The following papers were read: 'Researches on Moorland Waters: I. Acidity,' by Mr. W. Ackroyd, 'A ketotetrahydronaphthalene,' by Dr. F. S. Kipping and Mr. A. Hill, 'A New Method for preparing As-Dimethyl- and Trimethyl-succinic Acids,' by Mr. W. A. Bone, 'Reduction of Optically Active Mono- and Di-alkyloxysuccinic Acids from Malic and Tartaric Acids,' by Mr. T. Purdie and Mr. W. Pitheathly, 'Action of Ammonia on Etheral Salts of Organic Acids,' by Dr. S. Ruhemann, 'Esterification Constants of Substituted Acetic Acids,' and 'Di-ortho-substituted Benzoic Acids: Part IV. Formation of Salts from Di-ortho-substituted Benzoic Acids and Different Organic Bases,' by Mr. L. L. Lloyd and Dr. J. J. Sudborough, 'The Thermal Effects of Dilution,' by Mr. J. Holmes Pollok, 'The Changes of Volume due to Dilution of Aqueous Solutions,' by Mr. E. B. H. Wade, 'On some Halogen Derivatives of Acetonedicarboxylic Acid, Part I,' by Mr. F. W. Dootson, and 'The Detection and Determination of Sucrose in the Presence of Lactose,' by Mr. E. Dowdard.

HISTORICAL.—Jan. 19.—Sir M. E. Grant Duff, President, in the chair.—Miss Rose Graham was elected a Fellow.—A paper was read by Miss Mary Bateson 'On the Early History of Double Monasteries.'—A discussion followed, in which the Rev. W. Hunt, Mr. J. H. Wille, and others took part. It was announced that Miss Bateson's paper would be published in the Society's *Transactions*.

BIBLIOGRAPHICAL.—Jan. 16.—Dr. Garnett, Past-President, in the chair.—Mr. R. Steele read a paper, prepared by himself and Mr. R. A. Peddie, on English-printed music to 1600. The first English-printed book containing music is Wynkyn de Worde's edition of Higden's 'Polychronicon,' published in 1495; but the musical illustration in this appears to have been set up from metal rules and quads, and cannot be regarded as music printing. In 1498 Notary and Barbier printed a Sarum Missal containing the stave printed (probably) from rules, the notes being left to be inserted by the rubricator. The music in the service-books from 1500 to John Day's Missal of 1557 was produced in two printings, the stave being set up in blocks and printed in red, while the notes were printed in black at the same time as the ordinary type. The 1530 song-book printed by De Worde shows evidence of two printings, but both in black. In other books the method adopted was to cut the note and its portion of the stave in one piece, the face of which varied from five to thirteen millimetres in height and from one to five in width. In 1572 John Day printed on the stave before each note its Sol-fa name, and this type among others was used by his successors to the close of the century. No fewer than eighteen varieties of music type have been identified as in use in the latter half of the sixteenth century, probably about seventy matrices being employed for each fount. Cittern music was printed from a block of four lines, perforated to allow the insertion of Script type letters representing the notes. Lute tablature was built up by adding an additional rule above and below the cittern blocks. The spaces represented the strings of the instrument, and the letters the fingering of the note. The time was given by a special notation. Music in general seems in the reign of Elizabeth to have been printed under two patents or privileges—the first granted in 1575 to Tallis and Byrd for twenty-one years, and the second to T. Morley and W. Barley. Vautrollier & East printed as licensees under the first patent, and East & Peter Short under the second. The metrical version of the Psalms by Sternhold and Hopkins was not included in the patents, John Day in 1562 receiving a privilege for printing these Psalms, which was renewed in 1567, and again in 1578.—At the close of Mr. Steele's paper illustrations were given by Mr. Dolmetsch from some of the early music books.—Books were exhibited by Mr. Lyttelton.

ARISTOTELIAN.—Jan. 16.—Dr. H. Shadworth Hodgson, V.P., in the chair.—Three communications were read upon the question, "Are psychological states causally connected?" by Messrs. E. C. Benecke, G. E. Moore, and G. Dawes Hicks. Mr. Benecke endeavoured to determine the sense in which the question might be most profitably asked in psychology. Two points seemed to be involved: (1) Is psychic causation strictly analogous to the causation we find in the physical world? (2) Are the whole of the causes, conditions, and effects of psychological states contained in psychological states, anterior, simultaneous, and subsequent? or have we to look elsewhere for any of them? Mr. Moore argued that the reasons which we have for asserting psychical causation are exactly the same as those which we have for asserting physical causation. He attempted to extend what he regarded as the valid part of Kant's proof of physical causation to the phenomena of the mental world. Mr. Hicks disputed the legitimacy of this extension, on the ground that psychical states could not be treated as objects, *i.e.*, observed phenomena, without robbing them of their essential nature as psychical. He urged that the higher category of self-determination should be consistently carried through over the entire field of the mental life.—An animated debate followed, in which the Chairman and Mr. A. F. Shand took part.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Academy, 4.—'Greek Architecture,' Lecture I, Prof. Aitchison.
—London Institution, 5.—'Lord Chesterfield,' Prof. Raleigh.
—Institute of Actuaries, 53.—'Some Considerations in reference to the Fall in the Rate of Interest,' Mr. J. Jura.
—Aristotelian, 8.—'The Nature of Judgment,' Mr. G. R. Moore.
—Society of Arts, 8.—'Jactural Purification of Sewage,' Lecture III, Dr. R. B. Riddell (Cantor Lectures).
Tues. Royal Institution, 8.—'The Morphology of the Mollusca,' Lecture III, Prof. E. H. Lankester.
—Society of Arts, 8.—'The Centenary Exhibition of Lithographs,' Mr. E. F. Strange.
—Institution of Civil Engineers, 8.—'Discussion on 'The Effects of Wear upon Steel Rails' and 'The Microphotography of Steel Rails,' and Paper on 'The Waterworks of the Madras Presidency,' Mr. J. A. Jones.
Wed. Archaeological Institute, 4.—'Christian Emblems at St. David's Cathedral,' Dr. A. C. Fryer; 'A Saxon Crypt, Sibury Church, Devon,' Mr. W. Cave.
—British Archaeological Association, 8.—'The Marches of Wales,' Mr. C. H. Compton.

- Wed.** Geological, 8.—'Radiolaria in Chert from Chypre's Farm, Mullion District, Cornwall,' Dr. G. J. Hinde; 'Gravel at Moreton-in-the-Marsh, Gloucestershire,' Mr. S. S. Buckman; 'The Occurrence of Pebbles of Schist-Rock from the South-West of England in the Drift Deposits of Southern and Eastern England,' Mr. A. E. Salter.
—Society of Arts, 8.—'The Cost of Municipal Enterprise,' Mr. D. H. Davies.
Thurs. Royal Institution, 3.—'Tibet and the Tibetans,' Lecture III, Mr. A. H. Savage Landon.
—United Service Institution, 3.—'Visual Signalling by Balloon,' Mr. E. S. Bruce.
—Royal Academy, 4.—'Greek Architecture,' Lecture II, Prof. Aitchison.
—Royal, 4.
—London Institution, 6.—'Worms,' Prof. Weidman.
—Linnean, 8.—'Notes on the Genus *Naucomitrium*, Lindberg,' Mr. E. S. Salmon; 'The Production of Apoptosis of Environments in *Althium filix-femina*, var. *uno-glomeratum*, an Apparently Barren Fern,' Dr. F. W. Staunfeld; 'The Genus *Lamalia*, Gray,' Mr. G. C. Beurne.
—Chemical, 8.—'Maltodextrin, its Oxidation Products and Constitution,' Dr. H. T. Brown and Mr. J. H. Millar; and twelve other papers.
—Society of Antiquaries, 8.—'Notes on the Arms of Henry Bost, Provost of Eton 1477-8-1502-3,' Mr. W. Barclay Squire; 'Recent Discoveries in the Cathedral Church of Norwich,' Mr. W. H. St. John Hope; 'Notes on Several Harrows recently opened in Derbyshire,' Mr. J. Ward.
Fri. Geologists' Association, 7.—'Annual Meeting.'
—Royal Institution, 9.—'The Roman Defences of South-East Britain,' Mr. V. Horsley.
Sat. Royal Institution, 3.—'Irrahms,' Sir A. C. Mackenzie.

Science Gossip.

MR. W. L. Distant is going to issue a monograph on 'Insecta Transvaaliensis,' principally founded on the large collection of insects, in all orders, made by him during two sojourns in the Transvaal, as well as the considerable material he has acquired from other collections made in the same area. It will be the first general contribution to a knowledge of the entomology of the Transvaal. The insects of the Transvaal comprise a very large number of those found in other parts of South Africa, including Matabeleland, Mashonaland, and Nyasaland; in fact many are distributed from the Cape to the Zambesi, so that the publication will apply more or less to the whole South African insect fauna.

THE Institution of Mechanical Engineers has now got into its new house at Storey's Gate, and its fifty-second annual general meeting will be held there on Thursday evening, February 9th, and Friday evening, February 10th. The annual report of the Council will be presented, and the President, Vice-Presidents, and members of Council will be elected, on the former evening. The retiring President will induct into the chair the President elect, Sir William H. White. The following papers will be read and discussed, as far as time permits: 'Fifth Report to the Alloys Research Committee: Steel,' by Sir William C. Roberts-Austen; 'Machinery for Book and General Printing,' by Mr. William Powrie; and 'Evaporative Condensers,' by Mr. Harry G. V. Oldham.

THE decease is announced, on Tuesday last, of Dr. Coats, the Professor of Pathology in Glasgow University. A native of Paisley, he took his degree at Glasgow, and also studied in Germany. In 1883 he compiled, along with Sir W. Gardner, 'A Manual of Pathology.' He was appointed lecturer on pathology at his university in 1890; and in 1893, when a chair was founded, he was chosen to fill it. He was only in his fifty-fourth year, but he had been in failing health for a long time.

MR. GEORGE REDWAY is about to publish the collected works of James Braid, the Manchester surgeon, and the father of hypnotism in England, whose chief work, 'Neurypnology; or, the Rationale of Nervous Sleep,' has long been among the rarities of "occult" literature.

As we have already said, the Seventh International Geographical Congress is to be held at Berlin from September 28th till October 4th. Membership may be obtained on payment of 1l. or 25 francs, which is to be forwarded to the treasurer of the Congress, 90, Zimmerstrasse, Berlin, S.W. It is requested that offers of lectures and motions to be laid before the Congress may be sent in not later than April 1st. The labours of the Congress will probably fall under three heads:—Firstly, lectures on geographical labours and travels during recent years. In this section may be expected, among others, reports

concerning the results of the German deep-sea expedition still at work and the geographical and geological investigations of Dr. Futterer in Central Asia. Secondly, discussions concerning the international introduction of a common geographical terminology and of common methods—such, for example, as the general adoption of the metric system, of the centigrade thermometer, and of unity in geographical orthography. Lastly, a practical endeavour will be made to stimulate international unity of labour. In this section the investigation of the Antarctic regions will be considered. Excursions have been arranged to various districts of Germany possessing geographical interest. The German Government has, at the instigation of the Geographical Society of Berlin, included a sum of 50,000 marks as a contribution towards the costs of the Congress in the estimates already laid before the Reichstag.

A SUPPLEMENT to the publication of the French African Committee for January contains an article on the mountain system of the country comprised in the bend of the Niger, with a map showing all mountain chains between the mouth of the Niger, Timbuctoo, and St. Louis du Senegal.

THE planet Mercury is still visible before sunrise in the constellation Capricornus, but rises later each morning, and will be at superior conjunction with the sun on the 27th prox. Venus, on the other hand, will be at greatest western elongation from the sun on the 11th, and brilliant as a morning star during the month, moving in an easterly direction through Sagittarius. Mars is in the western part of Cancer, moving slowly towards Gemini, and will be due south at 10 o'clock in the evening on the 12th prox. and at 9 o'clock on the 26th; he will be in conjunction with the moon on the 21st about sunset. Jupiter is a morning star, but will rise before midnight by the end of next month; he is nearly stationary in the western part of Libra. Saturn, in the north-eastern portion of Scorpio, does not rise until about three hours after Jupiter.

PROF. G. RÜMKE has resigned the directorship of the Hamburg Observatory on account of protracted ill health, and Prof. F. Küstner, who has been since 1891 director of that at Bonn, has been appointed in his room.

THE St. Petersburg Academy of Sciences, at its new year's meeting, nominated King Oscar of Sweden and Norway as an honorary member, and Queen Elizabeth of Roumania and Dr. Friedrich Hirth, of Munich, as corresponding members.

FINE ARTS

Ruskin, Rossetti, Pre-Raphaelitism: Papers, 1854 to 1862. Arranged and edited by W. M. Rossetti. Illustrated. (George Allen.)

WHEN publishing 'Dante G. Rossetti: his Family Letters,' in 1895, Mr. William Rossetti declared that if that compilation found favour he might be disposed to "rummage still further" among his papers and produce a number of details relating not only to his brother, but to others of the family. The present volume, which is not nearly so large, but much more varied and interesting, is the first result of a further "rummage." It is not concerned with the earliest nor the latest phases of the threefold subject—that is, with the years before 1854 and those after 1862; but we may expect more. In fact, Mr. William Rossetti as good as tells us that his materials are by no means exhausted, although they have already been so freely

drawn upon as to lay him open to somewhat ungrateful criticism. Nor need the reader despair of having an autobiography of the editor himself, who, as he rightly remarks, has been concerned in some interesting transactions and known a large number of highly noticeable persons—circumstances which, no doubt, will more than justify him in compiling a book of reminiscences, should he not fear to overstock the market.

Nor is this all. It is well known that Dante Rossetti, one of the most facile and copious of correspondents, had a numerous circle of friends, most of whom preserved his letters, especially those on literary and artistic topics; and not a quarter of them have as yet seen the light. When he set about it no one could write better or more wisely, and naturally this fact has compelled many to regret that his brother did not omit not a few of the by no means characteristic or valuable epistles in the compilation of 1895, as well as in the newer volume. We could likewise spare a good many letters from Rossetti's friends which occur in them both. Even of those from Mr. Ruskin, several have no particular charm, while people who can read between the lines, as well as those who are informed about the inner workings of Pre-Raphaelitism, hardly need to be assured that although his personal relations with Dante Rossetti were often delightfully intimate and marked by much generosity on his (Mr. Ruskin's) part, his influence upon the Brotherhood was very much less than the world has been accustomed to believe. It is true that at a critical moment he wrote a noble *apologia* for two pictures of Millais and Mr. Holman Hunt, but, as he neither initiated the Pre-Raphaelite movement, nor at any time guided it, he was never responsible for its doings. In the correspondence which forms a large part of the present book, Mr. Ruskin will be found offering advice, as an older man to a younger—advice at which those who knew the recipient much better than his counsellor did cannot but smile. On the other hand, the kindness, the deep sympathy and real tenderness which, though they are mingled now and then with trifling whims, pervade all Mr. Ruskin's letters, are often touching; but of Pre-Raphaelitism the book really contains next to nothing beyond Rossetti's personal and artistic affairs. Consequently, 'Ruskin, Rossetti, Pre-Raphaelitism,' makes only partial additions to the reader's knowledge of the Brotherhood.

Using his brother's lines—

— by her summoning art
Shall memory conjure back the sere
Autumnal springs from many a dying year,

as the motto for his book, Mr. W. Rossetti has put in chronological order more than one hundred and fifty letters and portions of diaries by and to Dante Rossetti, Robert Browning, Miss Siddal (Mrs. D. Rossetti), Mr. Ruskin, W. B. Scott, F. Madox Brown, the compiler himself, his sister Christina, and others whose contributions are much less numerous, though not invariably less interesting. There is, too, an account, necessarily imperfect, of the original Hogarth Club, and a list of its artistic members—a truly remarkable catalogue, seeing that of a total of thirty-eight very few indeed are forgotten, although

forty years have passed since it was drawn up, and Mr. Rossetti has accidentally omitted the names of Sir F. W. Burton (late of the National Gallery), William Burges, A.R.A., and H. C. Whaite, of the Old Society of Painters in Water Colours. It was, indeed, a distinguished society. Nor were non-artistic members much less illustrious; for among them were the late Lord Aberdare, Mr. Kirkman, D. Hodgson and his brother Stewart, the brothers Vernon and Godfrey Lushington, Prof. David Masson, Lord Houghton, H. J. Adeane, Mr. Swinburne, and Sir Thomas Fairbairn.

The most entertaining feature of the book is a part of a diary of F. Madox Brown describing the writer's intercourse with Dante Rossetti and the difficulties it involved:—

"May 20th.—To town [from Finchley] to see if Rossetti would join in a newly projected exhibition, being of opinion that, unless he and [Mark] Anthony would, it could have no chance. Of course he would not, being the incarnation of perverseness. Miss Siddal there, looking better. Rossetti, after much desultory conversation, began abusing Cave Thomas's picture. At last I lost my temper. It ended in my telling him to keep to his friends, as, to me, his ways were disagreeable. So I went off, for the first time parting in dudgeon. He has left off abusing his enemies, that apparently having lost its zest from over-use, and now vituperates his friends—or those of the person addressed, as more provoking. 21st.—To town to prevent [Thomas] Seddon from committing himself in any way [about the proposed exhibition]. Stopped all day: in the evening the meeting. Gabriel held out his hand as though nothing were: so I said I had been too crusty, and it passed off. July 13th.—After dinner into London per 'bus, the heat intense, and I feeling apoplectic. Rossetti's for the night; never spent a pleasanter evening. [W. B.] Scott, [the elder] Hannay, [J. H.] Paul, [F.] Leifchild, brother of the sculptor, [Alexander] Munro, Hughes, [R. B.] Martineau, and William Rossetti, all in charming humour till 1 A.M. Heat intense, and lots of strawberries. I forgot Cayley, the translator of Dante, who looks mad, and is always in a rumpled shirt, without collar, and an old tail coat. Stopped up talking to Gabriel till 3, then talked in bed with him till 5. After breakfast concocted a letter with him for the Marchioness of Waterford, declining to give her lessons *à domicile* by my advice. Then took it to Mivart's, and back to the studio. There, while I was smoking a pipe in shirt-sleeves, 'enter to us,' *Ruskin*. I smoke, he talks diverse nonsense about art hurriedly in shrill, flippant tones. I answer him civilly, then resume my coat and prepare to leave. Suddenly upon this he says, 'Mr. Brown, will you tell me why you chose such a very ugly subject for your last picture?' I, dumfounded at such a beginning from a stranger, look in his face expectant of some *qualification*, and ask, 'What picture?' To which he, looking defyingly, answers, 'Your picture at the British Exhibition. What made you take such a very ugly subject? It was a pity, for there was some *nice* painting in it.' I, from his manner, coupled with the knowledge of his having praised the subject to Gabriel a few days before, being satisfied that he intended impertinence, replied contemptuously, 'Because it lay out of a back window,' and, turning on my heel, took my hat and wished Gabriel goodbye. Ruskin seemed by this time in high dudgeon, and would not look at me as I left the room. So much for my first interview. It would appear that his vanity was hurt by my not hanging longer on his skirts, and vented itself in impertinence."

The picture referred to by the peppery diarist as having a subject seen "out of a back window" must be that now in the collection of Mr. G. Rao at Birkenhead, and entitled 'English Autumn Afternoon, Hampstead: Scenery in 1853,' for it was No. 79 at the British Institution in 1855. It was never at the British Artists' Exhibition, and was actually painted out of a back window. How Brown and his wife went to the play with Miss Siddal and Dante Rossetti, how, owing to the unpractical ways of the last, they failed to arrive in time to use the tickets which cost nothing, and how Brown had consequently to pay fifty shillings for what he did not want to see, is amusingly told in the diary, nor is what happened the next and following days much less edifying.

Mr. Ruskin did something kinder, if not wiser, than "stick pins" into his friend—that is, offer him good advice. In the most generous manner he offered aid of all sorts to secure the recovery of Miss Siddal, whose health, while often failing, threatened to break down entirely at this period. He not only wrote to her to express his sympathy, but praised her verses, bought and praised her drawings, and made her an annual allowance of 150*l.* to enable her to continue her studies, and to recruit at home as well as abroad. On this matter of her health and Dante Rossetti's devoted zeal in her behalf, take Brown's notes:—

"22nd October [1855].—I have lent 15*l.* to Gabriel. Guggum [Miss Siddal].....was to have gone to France.....She is gone, and I hope Gabriel will work all the better for it. He has finished his 'Rachel and Leah,' for which Ruskin gave him 30 guineas instead of 20 asked; and since has finished another of Launcelot offering to kiss Queen Guinevere at the tomb of King Arthur, for which he had 20, having asked 15*l.* Also Ruskin. 2nd December.....Miss Siddal has gone to Nice with a cousin of Rossetti's, Mrs. Kincaid. After she had been gone six weeks or so, letter came to Gabriel saying she had spent all his money at Paris. Gabriel, who saw that none of the drawings on the easel could be completed before long, began a fresh one, 'Francesca di Rimini,' in three compartments; worked day and night, finished it in a week, got 35 guineas for it from Ruskin, and started off to relieve them. Saw her off by rail to Nice, and came back in a week. This is how Gabriel can work on a pinch. I must say, however, that my 15*l.* are in abeyance, but I live in hope. Ruskin sold his 'Rachel' to Miss Heaton for 40 guineas. I suppose he [Rossetti] had the difference."

Miss Siddal, by the way, was frequently sitting to Rossetti at this period, for example, for her head, as one of the attendant damsels in the 'Salutatio Beatrice,' a charming likeness; and she had previously sat to Millais for Ophelia, and to Mr. Holman Hunt for Sylvia in the 'Valentine and Proteus' of 1851. Of Madox Brown's opinion of her and his difficulties with Rossetti the following is *à propos*, especially as it illustrates his early technical troubles:—

"During the winter [1850] I painted the study from Emma [Mrs. Brown], with the head back laughing at nights in Newman Street. All this while Rossetti was staying at Newman Street with me, keeping me up talking till 4 A.M., painting sometimes all night, making the whole place miserable.....translating sonnets at breakfast, working very hard and doing nothing..... 1854.....October 6th.—Called on Dante Rossetti. Saw Miss Siddal, looking thinner and

more deathlike and more beautiful and more ragged than ever; a real artist, a woman without parallel for many a long year. Gabriel as usual diffuse and inconsequent in his work. Drawing wonderful and lovely Guggums one after another, each one a fresh charm, each one stamped with immortality, and his picture ['Found'] never advancing. However, he is at the wall [part of the picture's background], and I am to get him a white calf and cart to paint here [at Church End, Finchley]; would he but study a golden one a little more. Poor Gabriello.....1st Nov.—Up by 9. Sat up talking to Gabriel about poetry till 2 in the morning.....This morning Gabriel was not down to breakfast till two hours after me; so waiting for him, I read 'The Angel in the House,' by Patmore.....3rd.—Gabriel went off about 11 to his calf.....12th.—Gabriel gone to town to see Miss Siddal. Getting on slowly with his calf. He paints it all like Albert Dürer, hair by hair, and seems incapable of any breadth; but this he will get by going over it from feeling at home. From want of habit, I see nature bothers him, but it is sweetly drawn and felt.....27th.—Out to buy pewter spoons in honour of William Rossetti coming to dinner; one being broken by Katey [a daughter] and two melted by Ruth [a servant], so as to leave but one serviceable out of four. Saw Gabriel's calf; very beautiful, but takes a long time. Endless emendations, no perceptible progress from day to day, and all the time he wearing my great coat, which I want, and a pair of my breeches, besides food and an unlimited supply of turpentine. Snow came on.....7th.—To work [in the open air] about 11½ at Shawl [in the picture of 'The Last of England,' which is now in the Birmingham Art Gallery]. Blanket round feet, two coats, shawl and gloves on, very cold in spite. Woolner came to see Gabriel about Ruskin.....Saw what he is about, done calf and almost cart. Woolner back here, and off with Gabriel. 13th.....Talked about suicide and suicides with Rossetti. To bed at 5 A.M. This morning, 16th, Gabriel not yet having done his cart, and talking quite freely about several days yet, having been here since the 1st November, and not seeming to notice any hints.....Emma being within a week or two of her confinement, and he having had his bed made on the floor in the parlour one week now, and not getting up till eleven.....besides my finances being reduced to 2*l.* 12*s.* 6*d.*, which must last till 20th January, I told him delicately he must go, or go home at night by the 'bus. This he said was too expensive. I told him he might ride to his work in the morning and walk home at night. This he said he should never think of.....So he is gone for the present."

Did ever a long-suffering host and much-loving friend leave behind him a more candid record?

The wall which vexed the soul of Gabriel was found at last at Chiswick, where a friend of the Rossetti family, Thomas Keightly, lived in Hogarth's house, which still stands in Hogarth Lane, and the artist went to that then still rural village in order to paint it. But this was not done until after he had discussed the alternative and quite feasible plan of having part of an old moss-grown wall, as large as might be, transported *en bloc* in a case to the studio in Chatham Place, where he was then and long afterwards living. He was at this time working with the same unflinching realism as Millais practised in 'A Huguenot,' which was painted four years before. Mr. Holman Hunt, too, was painting in the same manner. The timidity which was, as Brown wisely said, due to his friend's want of practice, made this mode of painting so terribly tedious that, in fact, 'Found' was the last,

if not the only one, of his works in which he attempted to carry out the method in its fulness. In this respect the above passage has its greatest importance as a record, if not its strongest attraction for a reader amused by the pathos and veiled humour of the writer. It is not to be supposed that his diary is confined to Rossetti and his immediate circle, or simply to Brown's own affairs. On the contrary, there are capital sketches of Millais, W. B. Scott, W. Allingham, and Woolner.

THE EARLIEST KNOWN REMBRANDT.

107, Harley Street, January 16, 1899.

THE interest at present taken in all that concerns Rembrandt will, I hope, be thought to justify my asking you to kindly allow me to announce in your columns the bringing to light of a lost work of the master, which is, I think, interesting, perhaps I might say important, in more than one respect.

When the unexplained disaster which caused the bankruptcy of the great artist occurred in 1656, all his valuable possessions, mainly works of art of all kinds, were taken by his creditors and sold; a lengthy catalogue was made of them at the time, which has been several times published. A considerable number of his own pictures and drawings are scheduled in that inventory, but comparatively few of them can now be identified. In all likelihood, however, now that a keener and more intelligent insight is being brought to bear on the works of the immortal artist, some at least will, sooner or later, be brought to light again. An occurrence of this kind is, in fact, what I have now to announce.

The pictures and various works of art and the furniture of Rembrandt's house in Amsterdam are enumerated in that inventory room by room, and, beginning with the entrance hall, three pictures by the master himself are mentioned. One of them is a "still life," and each of the others is entitled a 'Vanitas.' Now, what manner of work "a vanitas" by Rembrandt might be, when painted, or with what object, was until now a mystery, not unconsidered of many, but which has hitherto remained without a clue. One of these "vanitas" pictures, however (the first mentioned in the inventory), has just appeared, and it has come from a sufficiently unlikely quarter, a remote country house in Wales, where perhaps it may have slumbered for a century or two unknown, and this notwithstanding that the picture is fully signed and dated in an unusually conspicuous manner.

Special and particular interest, furthermore, attaches to this picture from the fact that it is the earliest signed and dated work of the master hitherto known, it having been painted in the earliest years of the artist's career—when, indeed, he was still "in statu pupillari" with Van Swanenburg or Lastman, and in his fifteenth year only. The date is 1621, Rembrandt having been born in 1606 or 1607.

The next earliest dated picture known is of the year 1627. There are, indeed, two pictures extant so dated, one of them, the first discovered, the well-known 'Money-Change' in the Berlin Gallery, having, like the present work, made its appearance in a similar casual way in this country. It was, in fact, discovered and acquired by the present writer some twenty years ago, and by him presented to the Berlin Gallery, as at that time the most fitting depository for a pictorial document, so to speak, having a certain European importance in its way.

Although there is six years' difference in date, the style and technique of these early works are very similar. It seems, indeed, somewhat remarkable that a greater difference had not made itself apparent during this interval, but this is partly to be accounted for by another circumstance, namely, that this and the other two still-

life pictures mentioned in the inventory were touched by the artist probably at a considerably later time, this fact being noted in the respective entries in the inventory aforesaid.

The picture now in question is of considerable size—upwards of 5 feet by 4 feet. It is painted on a thin oak panel, and it fortunately remains in an absolutely perfect state of conservation.

The work is simply a student's exercise: an elaborate still-life study, mainly a mass of vellum-bound books and papers piled up in great profusion; but there are other objects, such as a skull crowned with laurel in the centre of the composition, a steel cuirass on which is placed an hour-glass, plaster casts of antique busts, &c. Beneath is a large simulated paper placard attached to the table on which the objects are placed, and on it is the following inscription in bold Roman characters:—

Servare modum, finemque tueri,
Naturamque sequi,

and beneath is the signature "Van Ryn f. 1621." A similar pile of vellum-bound books, the ledgers and registers of the old Jewish merchant, is seen in the Berlin picture. The skull, moreover, appears in more than one other of Rembrandt's earlier pictures and drawings, and it was evidently a studio property, like so many other objects which occur again and again in his pictures.

The bearing of the inscription will not escape notice as indicating the bent of the young artist's views on the nature and end of his art. Probably it was furnished to him by some one of his classical friends, and that Rembrandt's Latin was not of the most perfect order is shown by the fact that the word "tueri" is written "tuerr," i.e., with a second and terminal *r* instead of an *i*; but this has been corrected on the picture by a later hand.

As to the general style of this early work, it shows Rembrandt's original bent as a follower of the dark and strong manner of the later sixteenth and earlier seventeenth century Italian painters, the Caravaggios and Riberas, and of the Germano-Flemish painter Adam Elsheimer, characteristics which had been previously assimilated by his masters Van Swanenburg and Lastman.

Touching these so-called "vanitas" pictures, these "memento mori" subjects were very popular in the Netherlands in the lugubrious sixteenth and early seventeenth century days, when Alva's sword and faggots were still fresh in all minds.

J. C. ROBINSON.

Finis-Fini Gossyp.

MR. ALMA TADEMA has in hand a picture which, for him, is of an unusually large size. On an upright canvas he has represented what is, in effect, an architectural restoration of the interior of the Frigidarium in the Baths of Caracalla, of the magnificent character of which ample evidence still exists; some of its elements, such as the island of marble, shaped like a galley, which occupied the centre of the swimming bath, were unique. In front of the design is a group of magnificently attired ladies, busily discussing the news and scandal of the day. Behind them is the bath, and the island, on which a flute-player is seated.

MR. WALTER CRANE is engaged on an extensive series of illustrations for a magnificent edition of the Bible, which is to be published in Amsterdam, the fourfold text being in Dutch, French, German, and English, and illustrated by artists of Holland, France, Germany, and England, as well as of Italy.

On the 3rd prox. the Pastel Society will hold a "private view" of its works collected in the galleries of the Institute of Painters in Water Colours, Piccadilly.—The thirty-eighth annual exhibition of the Royal Glasgow Institute of the Fine Arts opens on Monday, the 6th of February.

TO-DAY (Saturday) is appointed for the private view at the Fine-Art Society's rooms of a series of paintings of views, architectural and otherwise, of Oxford, by Mr. J. Fulleylove. The public will be admitted on Monday next.—At the Graves Galleries will be held to-day a private view of an exhibition of small portrait drawings by Mr. A. Praga. The public will be admitted on Monday next.—The same dates apply to an exhibition in the Goupil Gallery, 5, Regent Street, Waterloo Place, of paintings by Messrs. W. G. von Glehn and L. Monod.—The Society of Women Artists (the name of which is new to us) holds a private view of its works to-day also, in the gallery of the Society of British Artists; the public will be admitted on and after Monday next.

THE statue of Sir John E. Millais is to be placed in front of the Gallery at Millbank. It could not be in a more suitable position.—The publication of Mr. J. Guille Millais's life of his father, which is to be copiously illustrated, has been unavoidably postponed until next September.

AN interesting series of forty-eight long autograph letters from the late Sir John Millais will be sold at Sotheby's next month. These letters cover 29 pages quarto and 230 pages octavo, addressed to Charles Collins and his wife, dating from 1853 to 1858. The letters deal with artistic and family matters, and some of them are embellished with clever sketches.

A CURIOUS discovery has been made by Mr. W. H. St. John Hope with respect to the famous "Syon cope" of *opus Anglicanum* preserved in the South Kensington Museum. It has long been known that the cope had been mutilated, and patched with other pieces of English embroidery of about the same period; but Mr. Hope has ascertained—what is obvious enough now that it has been pointed out—that the narrow heraldic border with lozenges of arms is made up of a stole and fanon from which the widened ends have been removed, and then the remainder sewn end to end. The central lozenge in each case is charged with a cross, from which the lozenges range in reversed order to the ends of both stole and fanon.

MR. REDWAY will publish in March a supplementary series of 'Dickens Illustrations,' including a number of original designs which have never been engraved. These will be reproduced in a style harmonizing with the illustrations to the previous volume. Descriptive notes by Mr. F. G. Kitton will accompany the designs, and the series will be issued in a portfolio. There are nine subjects by Cruikshank, nine by Hablot K. Browne ("Phiz"), five by Leech, three by Mr. Marcus Stone, and four by Mr. Luke Fildes.

WE are glad to be able to state that the Southampton Town Council has declined to sanction any scheme of removal or mutilation of the stately fourteenth-century Bargate, which forms the main entrance into the town. The tramway which runs through it has lately become the property of the Corporation, and is in future to be worked by the overhead system of electric traction; a difficulty has in consequence arisen, as the cables had to pass under the central arch. This has for the present been overcome by a decision to lower the roadway some fifteen inches, but the unsightly appearance of the cables will not be avoided, and sooner or later a by-road will have to be constructed on the west side of the gate, where there is nothing ancient left to be destroyed.

THE Yorkshire Archaeological Society has lost during 1898 six life members and seven annual members, and twenty-five members have resigned. On the other hand, twenty-five new members have joined. Consequently, the reduction is from 598 members to 585. Heavy calls have been made upon the Society's financial resources, as the cost

of printing, &c., of three parts of the *Journal* has had to be borne as against one in 1897. The two excursions of the Society were highly successful. On the first, which took place on July 8th, a party of over fifty drove from Doncaster to Retford. Besides visiting the church of Tickhill, the Society on this excursion, for the first time in its history, went out of the county, to Blyth in Nottinghamshire. The second excursion was held at Fountains Abbey, on September 13th, when Mr. W. H. St. John Hope, assistant secretary of the Society of Antiquaries, guided the party round the ruins. The substance of his remarks will appear in the forthcoming part of the *Journal*, fully illustrated with drawings and plans. Over 162 persons sat down to lunch in the undercroft of the Frater of the Convent, under the presidency of the Marquess of Ripon. Next year it is intended that one of the excursions shall be to Bolton Priory and Skipton.

IN the "Record Series" of the Yorkshire Archaeological Society two volumes have been issued during the year, namely, the second volume of the 'Yorkshire Inquisitions,' and another instalment of the 'Index of the York Wills.' Another volume of the 'Index' is in the printer's hands, and will be issued in the course of a few months. The second volume for 1898, the 'History of some Early Yorkshire Schools,' by Mr. A. F. Leach, will also soon be ready. It will comprise copies of charters and other documents relating to St. Peter's School, York, and to the following schools or most of them: Archbishop Holgate's, Leeds, Ripon, Beverley, Rotherham, Sedburgh, Giggleswick, Hull, Bradford, and Wakefield. The first of two volumes of the 'Chartulary of the Cluniac Priory of St. John at Pontefract,' under the editorship of Mr. Richard Holmes, is now in hand, and will probably be ready about midsummer. A volume of miscellanea, nearly ready for printing, will comprise, amongst other things, some extracts from the Archbishop's Registers at York, relative to the right of the archbishops to visit and control some Yorkshire nunneries; also the surrender and refoundation of Kirkstall Nunnery, temp. Henry VIII.; the inventory of Archbishop Alexander Neville, 1388; documents relating to Yorkshire chantries, appropriations of churches, and other documents relating to Yorkshire churches, including several relating to the jurisdiction of the rector of Dewsbury over daughter churches now separated from Dewsbury. Mr. Thomas Brooke will contribute some orders of sessions relating to the plague in Leeds and other towns in the West Riding in the early part of the seventeenth century; and Mr. J. W. Clay has prepared for the volume a list of persons who compounded for not taking the order of knighthood at the coronation of King Charles I. Meanwhile, Miss Stokes is making good progress with abstracting the Wakefield Court Rolls, and has already provided sufficient material for two or three volumes, which will be printed in due time.

THE Leighton House Committee are arranging for another series of concerts to begin next month (the studio having proved to be admirably adapted for chamber music), and for lectures on different subjects. Mr. Whitworth Wallis, the Director of the Birmingham Art Gallery, will deal with the art of Leighton and Millais. Mr. Archibald Little, of Yang-tze fame, is to lecture, we believe, on the Chinese drama, and Mrs. Little on Chinese architecture.

DR. DÖRPFELD, the well-known Director of the German Archaeological School in Athens, has been elected a corresponding member of the Paris Academy of Sciences.

DR. WIEGAND and Dr. Schrader, who were commissioned by the Berlin Museum to undertake excavations in Asia Minor, have nearly completed their work in Priene, and are now turning their attention to the neighbouring

Milet. During the draining of the extremely marshy soil they have come upon two fragments of a colossal marble lion, which is conjectured to have formerly stood as a symbolic guardian at the entrance into the ancient harbour.

DURING the Austrian excavations in 1898 at Ephesus the whole of the theatre, parts of which had already been discovered in 1897, has been laid bare. The inscriptions and the sculptures discovered are of special interest.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concert.
PRINCES' GALLERY.—Curtius Club Concert.

BRAHMS had the lion's share of the programme at the last Saturday Popular Concert. It commenced with the Trio in A minor, Op. 114, for pianoforte, clarinet, and 'cello. Renewed hearing of this work helps one the better to feel the indescribable charm, and to appreciate the skill of the music. The two middle movements, the pensive *adagio* and the *andantino grazioso*, are those which at first make the most direct appeal. The performance by MM. Borwick, Mühlfeld, and Ludwig was in all points excellent. The pianist does not satisfy us as an exponent of Chopin, but he seems to have caught the true spirit of the music of Brahms. The Clarinet Quintet in B minor, Op. 115, was repeated, and again the admirable rendering by Lady Halle, MM. Mühlfeld, Inwards, Gibson, and Ludwig, elicited warm applause. The third movement, as compared with the others, may be of less importance, but the work, as a whole, is undoubtedly one of Brahms's highest manifestations. He has written music in which inspiration is at a comparatively low ebb; but here it is at full of tide. Since the quintet was produced here in London nearly seven years ago, it has sunk deeper and deeper into the hearts of those who admired the work from the very beginning. Lady Halle played two *Völker* by Raff with her usual charm and refinement. The music of the first, 'Im Rosengarten zu Worms,' seems to us dull, and therefore uninteresting; in the second, 'Was er von Werbelein gelernt,' the composer writes in Hungarian style, though neither so eloquently nor so convincingly as either Liszt or Joachim. Mr. Borwick, besides taking part in the Brahms trio, played two short solos. The first was Chopin's Nocturne in D flat, of which the rendering was intelligent and correct, but cold; the Nocturne seemed a body from which the soul had fled. The second piece was Liszt's 'Étude d'Exécution Transcendante' in F minor—a terribly long title, and a terribly difficult piece. The name of the composer, until a few years back, was not included among the great masters whose works are constantly performed at these concerts; and since then he has not often put in an appearance. But why did Mr. Borwick select this 'Étude,' which, though most excellent as a study, has only moments in which, as the annotator remarked in the programme-book, "the sun of true music bursts through the cloud of notes"? Miss Agnes Witting sang with taste and simplicity three songs of Spohr, with clarinet *obbligato*. The second, a 'Wiegenlied,' has fresh charm and piquancy; and the *obbligato* part, finely rendered by Herr Mühlfeld, is

most effective. As the clarinet had already been heard in two chamber works, it was perhaps scarcely wise to select three such songs. Spohr's *Lieder* are not often heard. The 'Wiegenlied' will doubtless soon be repeated; but woe to the singer who has an indifferent performer on the clarinet!

A Beethoven evening was given by Mr. A. Dolmetsch at the Curtius Club on Wednesday evening. His idea was to let his audience "hear a programme of Beethoven's music performed faithfully as he intended it." But all that Mr. Dolmetsch really did was to let the audience hear the effect of Beethoven's pianoforte music on an instrument made in 1815, and similar to the one sent to the composer by Messrs. Broadwood in 1817. And the experiment was as interesting as it was instructive. The performance of the Sonata in C sharp minor by Mrs. Elodie Dolmetsch gave one a very fair idea of the effect which the music must have made on early nineteenth-century ears; it should, however, not be forgotten that our ears do not receive the sounds exactly in the same way as those of our grandfathers and grandmothers received them. They enjoyed; we compare. We are interested in the quality of the tone, though we find it thin, even poor; we listen with curiosity to the gradations of tone produced by the old soft pedal, but remember that we graduate not with our feet, but with our fingers. The first movement, with its soft melody and harp-like accompaniment, proved quite fascinating. Again, in the concerted music the tone of the piano blended admirably with the strings; the latter were never drowned. To hear Beethoven's music "as he intended it" is scarcely possible. We believe that as he composed to some mental picture, so, in like manner, did he mentally hear his music performed on ideal instruments. Mr. Douglas Powell sang in his best manner some Beethoven songs, accompanied by Mr. Dolmetsch.

Musical Gossip.

THE Crystal Palace Saturday Concerts will recommence on February 25th. There will be four in March (4th, 11th, 18th, and 25th) and three in April (8th, 22nd, and 29th). The novelties announced are: Symphonic poem, 'Sister Helen' (on Rossetti's ballad), by Mr. W. Wallace, which will be given at the opening concert; a Concertino for 'cello and orchestra, by M. Jean Renard; symphonic poem, 'The Pardoner's Tale,' by Mr. W. H. Bell; Scherzo Capriccioso, by Mr. Otto Manns, jun.; Suite in E, by Mr. Reginald Steggall; and the Concerto No. 3 for pianoforte and orchestra, Op. 80, by M. Xaver Scharwenka. On March 18th there will be a centenary festival performance of Haydn's 'Creation,' that oratorio having been produced at Vienna on March 19th, 1799. This concert will commence with a March composed by Haydn in 1795 for the Royal Society of Musicians in London. Works, among which are Tschaiakowsky's Third Symphony, Madame Liza Lehmann's choral ballad 'Young Lochinvar,' and Dr. Stanford's choral ballad 'Phauidrig Crohoore,' will be heard for the first time at the Palace. Herr Ernst von Dohnányi will appear at the first concert, Dr. Joachim at the second, and Herr Schelling, pupil of Paderewski, at the third. Mr. Manns will, as usual, be the conductor, and his annual benefit concert will take place on May 6th, at which the 'Choral' Symphony will be performed.

CONTINUING to rely upon the most familiar operas in their *répertoire*, the Carl Rosa Opera

Company performed 'Maritana,' for the first time this season, on Saturday evening last before a full house. In the rôle of the sprightly Gitana Miss Lily Heenan sang vivaciously; and Miss Kathleen Gledhill, though evidently lacking in experience and with vocal means not fully developed, yet proved a pleasing representative of Lazarillo. Mr. Frank Wood was a genial Don Caesar; Mr. William Dever, save in the first scene, sang Don José's music ably; and Mr. Charles Tilbury, as the King of Spain, used his rich organ discreetly. Mr. Harold Vickers conducted. The performance of the English version of 'Die Meistersinger' has been postponed until next Thursday.

MR. SIMS REEVES had a concert at St. James's Hall on Tuesday, and was supported by Miss Esther Palliser, Madame A. Gomez, Miss Ada Crossley, Mlle. Janotha, Messrs. Ben Davies, Douglas Powell, and Johannes Wolff, and other excellent artists. A detailed notice of the concert is unnecessary. Mr. Sims Reeves is nearly eighty years of age, and his voice has naturally lost much of its freshness and strength; but there is enough left to enable one to understand what a magnificent artist he must have been in his prime.

MR. BORWICK gave his second recital at St. James's Hall on Monday afternoon. This time he commenced with a genuine clavier composition by Bach. This was the 'Italian' Concerto, and his reading of it was refined and intelligent. Next came another musical-box piece, in F minor, by Mozart, transcribed for pianoforte solo by Mr. Borwick. The music is really fine, the arrangement effective, while the rendering was excellent. In Beethoven's Sonata in E flat, Op. 81A, the pianist's conception of the first movement was a trifle brusque, and the middle one, 'L'Absence,' lacked warmth. The *finale*, however, was rendered with precision and spirit.

MR. ALBERT CHEVALIER is giving afternoon, and also evening recitals at the Queen's Small Hall. This finished artist has become especially famous for his coster impersonations; but he has an extensive *répertoire*, so that the entertainment is by no means lacking in variety. In some of his songs there is pathos mixed with the humour, and Mr. Chevalier changes from the one to the other with remarkable skill; he knows how to conceal the art.

At the Queen's Small Hall last Wednesday evening the Misses Ethel and Winifred Bauer, members of a talented musical family, were associated with Madame Ritta von Reichburg in an agreeable concert. Miss Ethel Bauer's powerful technique served her well in her performance of Schumann's exacting Fantasia in C, Op. 17, the second movement in particular being handled with notable fluency and artistic feeling. She brought forward also a thoughtful Serenade by Rachmaninoff and the vigorous 'Gigue à l'Antique' by Leschetizky, both pieces being cleverly interpreted. Miss Winifred Bauer exhibited a bright tone and considerable executive skill, her violin solos comprising Wieniawski's 'Faust' Fantasia and Leclair's 'Sarabande' and 'Tambourin.' Madame von Reichburg used her organ—a contralto of moderate strength and pleasing *timbre*—with some skill in songs by Schira, Tschaiakowsky, C. E. Horn, Cowen, and Sullivan.

MISS MABEL SEYTON, who made a favourable impression at her *début* at the Queen's Small Hall last Thursday, has studied under Prof. Klindworth, and had given recitals in Berlin. Her technique is powerful, and so her performance of Brahms's variations on a theme by Handel proved effective. Some deficiency in charm was to be noted in her interpretation of Beethoven's 'Sonata Appassionata,' and more expression was needed for the Chopin and Schubert pieces; but all were played in artistic fashion.

MR. BERTRAM DOBELL is about to publish an elaborate 'Study of Wagner' by Mr. Ernest

Newman, whose 'Gluck and the Opera' was received with general approval. The work is devoted to an endeavour to find a *via media* between the Wagnerians and the anti-Wagnerians—to see the man, in fact, as he really was.

M. SIEGFRIED WAGNER'S 'Der Bärenhäuter' was produced at Munich on the 22nd inst., and, according to report, with great success. The plot of the opera is principally based on one of Grimm's fairy tales. The composer, who is his own librettist, has widened out the story at both ends. In the music, and indeed in the story, there are signs that the father's influence over the composer is strong, and were it otherwise it would indeed be strange. Yet so long as this influence exists it is hopeless to expect marked individuality. There are not only Wagner influences, but one can trace the hand of Berlioz, Meyerbeer, and Gounod. The concerted *finales* to the second and third acts are not remarkable. M. Siegfried Wagner works on his father's lines as regards representative themes, but his workmanship, although often clever, is scarcely satisfying. Like Humperdinck, he has essayed to soften severe lines by introducing melodies of a popular cast, but these are not always attractive, and between the two styles there is no real blend. The plot, too, seems to be open to objection. We give our impressions for what they are worth: they have been formed from a perusal of the vocal score. After we have heard the work we shall not hesitate to say whether we maintain or modify our opinion.

THE foundation stone of a Rubinstein Conservatorium has been laid at Wichotinez, the small village in which the composer was born. Nearly 60,000 roubles have already been collected.

GOLDMARK'S new Homeric opera 'Die Kriegsgefangene,' which was produced at the Opera, Vienna, on the 17th inst., appears to have been most favourably received. The composer was engaged for several years on his 'Queen of Sheba'; but this, his latest work for the stage, is said to have been completed within four months.

MR. ROBERT NEWMAN has secured the first performance in England of Don Lorenzo Perosi's 'Resurrection of Lazarus,' and he intends to produce it at his London Musical Festival, Queen's Hall, next May.

THE first general meeting of the Folk-Song Society will be held (by kind permission of Mrs. Beer) at 7, Chesterfield Gardens, W., on Thursday, February 2nd. The chair will be taken by Sir Alexander Mackenzie, and the inaugural address will be delivered by Sir Hubert Parry. Mr. Edgar F. Jacques will read a paper on 'Modal Survivals in Folk-Song,' and the honorary secretary, Mrs. Kate Lee, will also furnish a paper on 'Some Experiences of a Folk-Song Collector.'

BELA KIRALY, professor at the Budapest Conservatoire, who appears at Madame Schjelderup's concert on Wednesday next, will play on a violin made by Stradivarius for Leopold II., Duke of Tuscany. The instrument afterwards passed into the hands successively of Viotti, Ole Bull, Richard Wagner, and Count Telaki. The last named presented it to the National Museum of Hungary, on condition that it should always be lent to the best native violinist of the time.

In the last number of the Paris *Revue Internationale* the *Athenæum* is stated to have criticized certain opinions respecting the influence of the Puritans on music in England, uttered by M. Méné in his interesting article on 'La Musique chez les Rois d'Angleterre.' In the *Athenæum* of December 17th, 1898, attention was called to certain facts connected with Grabu and Banister not mentioned by the writer; but no reference whatever was made to the Puritans.

THE *Musikalisches Wochenblatt* announces that an "In Memoriam" Tchaikowsky concert will be given at St. Petersburg on April 8th. The programme includes the 'Pathetic' Symphony and the first Pianoforte Concerto. M. Siloti will appear both as conductor and pianist.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Mr. Leonard Borwick's Pianoforte Recital, 3, St. James's Hall.
—	Madame Amy Sherwin, 8, St. James's Hall.
—	Carl Rosa Opera Company, 'Faust,' 8, Lyceum Theatre.
TUES.	Carl Rosa Opera Company, 'Carmen,' 8, Lyceum Theatre.
—	Newlandsmith Orchestral Concert, 8, St. James's Hall.
WED.	Iderhorst Concert, 8, St. James's Hall.
—	Ballad Concert, 3, St. James's Hall.
—	Madame Schjelderup's Pianoforte and Vocal Recital, 8, St. James's Hall.
—	Carl Rosa Opera Company, 'Maritana,' 8, Lyceum Theatre.
—	Curtius Club Concert, 8.30, Princes' Gallery.
THURS.	Carl Rosa Opera Company, 'Meistersinger,' 8, Lyceum Theatre.
FRI.	M. Fichmann's Pianoforte Recital, 3, St. James's Hall.
—	Carl Rosa Opera Company, 8, Lyceum.
SAT.	Saturday Popular Concert, 3, St. James's Hall.
—	London Ballad Concert, 3, Queen's Hall.
—	Carl Rosa Opera Company, 3 and 8, Lyceum Theatre.

DRAMA

THE WEEK.

COURT.—'A Court Scandal,' a Comedy in Three Acts. Adapted from the French of Bayard and Dumanoir by Aubrey Boucicault and Osmond Shillingford.

In the days when the romantic revival was at its height in France; when Casimir Delavigne had just given to the stage 'Louis XI.' and 'Les Enfants d'Edouard'; when Victor Hugo was pouring forth in rapid succession 'Le Roi s'Amuse,' 'Lucrèce Borgia,' 'Marie Tudor,' 'Angelo,' and 'Ruy Blas'; when Scribe was answering with 'Bertrand et Raton' and 'La Camaraderie'; and in the very year in which Dumas produced 'Mademoiselle de Belle-Isle,' Bayard, a nephew of Scribe, with much of his uncle's neatness of touch and sense of proportion, gave to the Palais Royal, with the aid of Dumanoir, an occasional associate, an unambitious little piece in two acts, which, thanks to the merit of one of the interpreters, obtained a success far beyond its pretensions. Its source was found in a few sentences in Saint Simon, who, under the date 1711, tells how the Duc de Fronsac, when sixteen years old, married the only daughter of the Duchesse de Noailles. His face and manners enchanted all the world, even to the king, Louis XIV., and he became the favourite of the Court, committing every kind of extravagance and folly, until, three months after marriage, he became for the first, though not for the last time, an inmate of the Bastille. One woman alone found him indifferent to her charms, that woman being his wife, the Duchesse de Fronsac, for which title was soon substituted that of the Duchesse de Richelieu. Here is the basis of 'Les Premières Armes de Richelieu,' a piece in which Déjazet triumphed for near thirty years.

In converting this vaudeville into 'A Court Scandal,' the adapters—who, in response to a recently revived or developed taste, have gone back near sixty years for their piece—have been heavily handicapped. No room whatever now exists for two-act plays such as was 'Les Premières Armes.' No such thing has been seen for a dozen years. A new act has had, therefore, to be tacked or grafted on. As no Déjazet exists, the character of Fronsac has had to be played by a man. His age has, accordingly, had to be altered from sixteen to nineteen years, when the famous article 5 of his wedding contract, binding him to leave his wife, and, in point of fact, go back to school, becomes absurd. Most important and worst

of all, the scampish tricks pardonable in one who is almost a child and is personated by a woman become inconceivable and ungracious when assigned a full-grown man, however youthful may be his appearance. It is no longer possible to see in Fronsac a "Cherubino di Amore," or a Fortunio, full of vague, saucy, and importunate desires, and finding forgiveness for every extravagance. What is most characteristic and most delicate in the play—it should also be said what is most indelicate—has disappeared, and our hero no longer dares to commit all the extravagances of which he is in the original shown capable. He wrings, however, from the Duchesse de Bourgogne her pardon for some delinquencies of which he has been guilty, and induces her to substitute the command of a regiment for the box of *dragées* she has given him as a wedding present. Best of all, he becomes reconciled to his wife, and with her aid gets rid of the noxious clause in his contract. Not very refined or distinguished is the piece in its new shape. It serves, however, to please the public and wins acceptance. It is fairly acted. We have probably no other young actor who could have rendered the part of Richelieu so inoffensive as it is in the hands of Mr. Seymour Hicks. Miss Dorothea Baird makes the Duchesse de Richelieu almost too attractive, and Messrs. Aynsworth, Brandon Thomas, Beveridge, and Pigott, and Miss Florence Wood are seen to advantage.

The Rogue's Comedy: a Play in Three Acts. By Henry Arthur Jones. (Macmillan & Co.)—Mr. Jones's plays constitute agreeable reading and have a distinct claim to rank as literature. We are disposed to say that most of them are as pleasant to read as to witness. As, however, they are one and all printed some years after they have been performed, the memory is assisted in perusal by recollection of the actors taking part in the interpretation. Those who witnessed the first representation of 'The Rogue's Comedy' at the Garrick Theatre, which, according to the reprinted playbill, took place on Tuesday, April 21st, 1896—we supply the year, which the programme, after the objectionable fashion of its kind, does not give—recall at once the eminently plausible Bailey Prothero of Mr. Willard, Mr. Sydney Brough's ebullient Sir Thomas Dovergreen, and Lady Monckton's admirably artistic Lady Clarabut. Under such conditions one is perhaps scarcely in a position exactly to appreciate the merits of the work for the closet. It is, however, abundantly obvious that the characterization is powerful, the satire of social follies mordant. There are few traces of the sauciness which is perhaps the most noteworthy feature in Mr. Jones's latest and best work. The expansion on the shelves of the series of printed plays may be watched with pleasure. In the case of an unoccupied hour one of them may be taken from its place and read with the certainty of amusement. There is not much dramatic work of the day of which the same can be said. One suggestion we will make to Mr. Jones. He has in his possession a play which has not been, and will not be, offered for production. Our memories of it are distant. Is it not fit for inclusion in the printed series of his works? or is it to form part of a *Théâtre Impossible*, such as we owe to Edmond About?

"THE ONLY BEGETTER" OF SHAKESPEARE'S SONNETS.

CHilton, January 23, 1899.

I MUCH regret having misunderstood the occasion of Mr. Samuel Butler's interesting communication to you on the above subject. It is true

that he did not mention Mr. Sidney Lee's name, but I supposed that his letter was a contribution to the discussion provoked of late by Mr. Lee's article on Shakspeare in the 'Dictionary of National Biography.' In that article (which appeared in September, 1897) Mr. Lee first announced his concurrence with a view taken by many previous critics that "begetter" in the famous Dedication meant the person, whoever he might be, who "procured" the sonnets for publication. I inferred that it was in reference to Mr. Lee's declaration on the subject that Mr. Butler published his dissent from that view in your columns. However, I frankly accept Mr. Butler's assurance that up to the time of writing his article he had not met with Mr. Lee's memoir, and that he had approached the subject quite independently.

As to the general merits of the question, may I cite yet one more classical example of the use of "beget" in the sense of "procure"? In the second act of 'The Critic' Mr. Puff informs his friends that he proposes to open his drama with the firing of a morning gun. This, Mr. Puff declares, will at once "beget an awful attention in the audience," and furthermore save a great deal about "gilding the eastern hemisphere."

I do not suppose that even Mr. Lee would plead that the word "begetter" was a natural word for Mr. Thorpe to have used. But the whole style of the dedication is euphuistic—the vein of Armado or Osric—and the first thought of euphuists of that calibre was never to use a common word when an uncommon one would do.

ALFRED AINGER.

Dramatic Gossip.

THE excision from Mr. Jones's 'Dancing Girl,' when given recently by Mr. Tree at Her Majesty's, of the last act, knit the action more closely together, but left the conclusion a little abrupt. It can do modern audiences no harm to exercise their imagination as to the kind of termination to be expected under given conditions. In this case the effort must have been the slightest, since a fair proportion of the audience had seen the original performance, and knew what was the intention of the author. It is difficult to conjecture in the case of an average English public which is most noteworthy, its ignorance, its tastelessness, or its indolence. It is easily interested, however—to give it all the credit to which it is entitled—and when 'The First Night' was presented as a rollicking farce it was quite content to rollick. Should a revival be in contemplation at Her Majesty's—apparently an improbable supposition—'The Dancing Girl' would doubtless serve. Mr. Tree's Duke of Guisebury was as good as ever, and Miss Julia Neilson's Drusilla Ives better.

Soon after Easter, it is announced, Sir Henry Irving will produce at the Lyceum the new Robespierre drama written for him by M. Sardou. In this Miss Ellen Terry will appear. A tour in the country will follow, and then, probably, a trip to the United States.

ANOTHER comedy for Mr. and Mrs. Kendal is being written by Mr. Ernest Hendrie and Mr. Metcalfe Wood. It is, like its predecessor, to be produced in the country, and will, if there approved, find its way to London.

THERE is some hope that the adaptation by Anthony Hope of his 'Phroso,' in which he has been assisted by Messrs. H. V. Esmond and Edward Rose, will find its way to London, and be produced by Mr. Charles Frohmann. Its success with the American public has been exemplary.

THE occupation by Messrs. Alfred Maltby and Roper Spyers of the Criterion with 'My Soldier Boy' has been prolonged from the 4th to the 18th of February, when Mr. Wyndham will resume management and revive 'The Jest.'

MARCH 4th is the date at present fixed for the reopening of the Adelphi by Mr. Norman

Forbes, the play he intends to produce being on the subject of 'The Man with the Iron Mask.' This suggests an adaptation from the French. Mr. W. H. Vernon and Miss Genevieve Ward have been engaged for its production.

MR. MARTIN HARVEY's production at the Lyceum will consist of an adaptation by Mr. Freeman Wills of the 'Tale of Two Cities,' in which he will play Sydney Carton. Miss Grace Warner, Mr. Robert Taber, and Mr. Ben Webster have been engaged.

ATTEMPTS at tinkering 'The Crystal Globe' have been unavailing, and the piece is this evening withdrawn from the Princess's for more thorough treatment. It is to be replaced on Monday by the Drury Lane drama 'The White Heather.'

BEFORE producing Mr. Pinero's new comedy Mr. Hare will revive 'Ours' and 'Caste,' and perhaps other Robertsonian comedies. In the piece first named no attempt will be made to modernize the action, which will be left in the period of the Crimean War.

WHEN 'On and Off' is withdrawn from the Vaudeville it will, according to present arrangements, be succeeded by 'The Elixir of Youth,' by Messrs. George R. Sims and Leonard Merritt.

WHEN the run of 'The Ambassador' is over it is to be followed by Mr. Walter Frith's 'Man of Fort.'y.

'THE COUNTESS CATHLEEN,' founded by Mr. W. B. Yeats on an Irish mediæval legend, will be given in Dublin in May next, we suppose as the first dramatic undertaking of the Irish Literary Society.

'FOR LOVE OF PRIM,' a one-act piece by Mr. Eden Phillpotts, has been given as a *lever de rideau* at the Court. Its action is laid at the close of last century, when the pressgang was in full operation. A tender story is well told. There is some good acting by Mr. Titheradge, Mr. Vibart, Mr. Darleigh, and Miss Mabel Hackney, and the whole is above the level of pieces of its class.

THE "portion" of a dramatic library which Messrs. Christie, Manson & Woods will sell on February 21st and following day includes the late Henry Herman's splendid copy of Hawkins's 'Life of Edmund Kean.' The two octavo volumes are extended to four, inlaid in folio, with specially printed titles, and tastefully illustrated with nearly six hundred portraits, character prints, playbills, autograph letters, and other interesting additions, including an important autograph letter of Edmund Kean to A. Bunn, and Bunn's reply, October 26th-29th, 1823. Another extremely covetable dramatic "lot," also from Henry Herman's library, is a copy of 'Graphic and Historic Memorials of Ancient Playhouses,' published by R. Wilkinson in 1825. In addition to the usual plates this copy is extra-illustrated with 235 portraits, views, playbills, benefit ticket (signed), autograph letters, and so forth.

SUDERMANN's latest play 'Die drei Reihedfedern,' which is a dramatized *Feenmärchen*, met on its first performance last Saturday, at the Deutsches Theater at Berlin, with what the Germans call an *Achtungserfolg*. Both the diction and the idea underlying the piece are highly poetical, but it lacks perspicuity and coherence. Nevertheless, the author, who had left the *Klinik* of Dr. von Leube at Würzburg on the 20th, in order to be present at the first performance, was called before the curtain after every act. At Dresden, where the play was performed on the same evening, it met with something like disapproval.

TO CORRESPONDENTS.—E. L. W.—L. M. S.—N. C.—P. S. I.—received.

E. B. K.—Quite unsuitable.

E. A. M.—You had better apply for information to Mr. W. M. Rossetti.

No notice can be taken of anonymous communications.

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